

SEOSTAR

ISSUE #3



CELTIC DANCE

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KRIGSVINTER

MOONCITADEL

EINSATZGRUPPEN

CZARNOBOG

DARKTHULE

FAETHON

AK88

RATTENKONIG

FROST



THE ZINE YOU HOLD IN YOUR HANDS IS THE THIRD ISSUE OF FEOHTAN WHICH WAS CONSTRUCTED OVER 3 DAYS IN FEBRUARY MMXIX.

SALUTES ONCE AGAIN TO THE BANDS AND INDIVIDUALS WHO CONTRIBUTED TO THIS ZINE WITH THEIR WORDS OF WISDOM, SORROW, PRIDE AND HATRED.

AS EVER A FUCK OFF TO THE "FUNDERGROUND" CLOWNS WHO POISON BLACK METAL (AND UNDERGROUND CULTURE/ART) WITH THEIR NONSENSE.

SIEG ODER TOD

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CELTIK DANCE are a long running horde from Lusitania (Portugal)
Who have never been shy about their ideology, politics, and overall beliefs.
Greetings Conqueror, How have the last two decades served you? Are there many things you would have changed?

Greetings comrade! Well I moved to Spain almost 5 years ago, so not only the last 2 but the last 5 years served me well, since I was able to fulfill some my dreams & deeds. Concerning the last part of your question, not even a second among this year's I would change a single thing!!!

Your first demo "Goddess of a Thousand Knights" was first released back in 1995 on pro-tape. How were those early recordings? Do you look back with fond memories? And how was the demo received when it first surfaced?

Hmm, just a detail it was never released as pro-tape, just a regular tape with pro-cover. Actually it was a rehearsal recording which ended to have an acceptable sound, so thus decided to released it as a first demo, in order to give us the first steps into the worldwide underground. I always look back & remember all those nice & other not so nice moments, still my point of view it's always looking forward, so... Concerning the response that the demo had, well what can I say, it was amazing & it's incredible that people still look for that particular demo so many years after!

Your first record "Ancient Battlecry" (for me) is/was your strongest work.
Why exactly was the record re-recorded in the 2000's? And what methods did you use to record both records? (Studio?, Analog trackers? etc..)

Well to be honest that re-recording would be better if never happened. But once the shit it's done we have to carry with the smell... It was re-recorded with the original line-up from the 90's, but it seems things were done a little lazy, etc... Analog trackers used & drums 'programmed' by the guitarist. Nowadays due to disputes with the guitarist the original version will probably never see the battlefield on vinyl format!

Mother Europe is in a dreadful state at present with swarms of non-Europeans flooding our shores. What do you think the future will bring in these rather confusing times?

Mother Europe sadly it's doomed! But some good points on it it's that many people started to forget politic colors (left & right) & start to seek for the truth! & the truth is that we are being pushed to the limit as part of the infamous 'Kalogri plan', mostly known as Pan-European plan for Europe...

The Kalergi in his own words:
"(European) man of the future will be mixed races. Today's races and classes will disappear due to the disappearance of space (nations) and time."
Any more questions concerning with what it's happening around us, with the entire migrant flood, rapes, crimes & so on...?

You are a member of the Heathen Circle. Can you explain a little more too how the group runs and the activities? Is this more politically based or musically? Or a mixture of the two?

I was member of H.C. with band, label & zine. I actually don't know much about what's going on with them, since I lost contact since a couple of years, still I must say it was never political based, instead more into Paganism & music. Even if they had members with political elements. Last info I had is that they now ask for money to be a member of the group, if it's true, I really don't know! If so they have their reasons!

What are your opinions on ZOG run sites like Facebook? Instagram? And these "blog-spots"? Do they serve as a necessary evil?

To be honest they suck more day by day! They only serve in part our deeds as long we serve theirs, I mean they also use it to fulfill their deeds in the witch-hunting...

You run Sword Productions also and have a healthy amount of releases in the past years. What are your plans for Sword in the future?

Concerning Sword Productions, I never expected it would grow so much in a such short period of time. So I decided to focus more on quality above quantity! Future plans includes a couple of new releases at the beginning of 2019, like:

SWO-064 - CELTIC DANCE / VIA DOLOROSA (Por/Ita) - "War Congregation" MC
SWO-065 - TERRIBLEEN (Fra) - "Vestiges d'une Gloire Perdue" MC
SWO-066 - OLD SCYTHIA (Ukr) - "Blind War" MC
SWO-067 - BLUTFAHNE (Ukr) - "The Circle of Eternal Return" MC
SWO-068 - STAHLFRONT (Ger) - "Im Zeichen der Reinheit" PRO-MC

Also plans for the STOSSTRUPP CD version & a still secret PRO-MC release, which shall be announce as it get confirmed! Ah! A new issue of Ghost Kommand zine it's also on the forge!

What is the current lineup (as of 2018) for CELTIC DANCE?

I do believe there have been a few members come and go in recent years.

Actual line-up:

Conqueror - Vocals
Succellus - Guitars
M. Ahrin - Drums / Bass

Too many came & go but life goes on or shall I say 'the struggle goes on...!'

Do you think there's any "scene" left compared to the "old days" back in 1995?

NO FUCKING WAY! You can change nowadays the word "scene" by "circus"!

Nowadays we don't have exactly a scene, but rather a few people that try to struggle to keep the things going on with true values & ideals. All the rest are kids which don't have idea of what underground it's about or a simple tape! F.O.A.D.

Portugal has produced its fair share of interesting projects in the last 10-15 years. What is your opinion of the Portuguese Black Metal in recent times? Do many bands come to mind?

Indeed Portugal have a lot of interesting bands/projects, in a way I think always had! But only a couple of years ago people started to move his ass... most of the recent ones I don't know or I simply don't care. I prefer to keep in touch in a way or another with my partners in crime: Flagellum Dei, Irae, Dolentia, Cripta Oculta, Black Howling, Lux Ferre, Inner Helvete

The silenced voices of our people seem to become more and more muted...

How do we overcome the huge obstacle in times of feminism, bi-gender, multiculturalism and the ZOG occupied media brainwashing?

Simple: Take them everything & give them nothing back! KILL THEM ALL OR PERISH IN THE MUD AT THEIR FEET!

I see you have just released a 10'' MLP with the French project Malefice. (Released via Barbatos Prod) How has the MLP been received so far? is 100 copies really a worthwhile amount of records for this release?

True! It was actually released on Samhain 31th October 2018! Concerning the response no idea, there were many people asking for it & some complaining about the price etc... Not of my business, Barbatos did a killer job & was totally honest with the bands, what he promised, he gave, so... Yeah 100 it's quite ok, since it was supposed to be a split 7" EP limited to 88... Ahahah

What are the future plans for CELTIC DANCE? Is there anything waiting to be released?

Sure there are plans! At the moment we're finishing the compositions for a split 7" EP with Evil from Brasil. There were some words about another split 7" EP with a German band, but nothing sure yet, so no need to give further details about it! After the split with Evil, we shall focus on a new full length or a MCD.

Stepping away from music for just a minute...

How would you describe your ideal society? Is there such a Utopian ideal?

A society free of jews, communists, niggers, muslims, gypsies, etc would be a start! Utopian ideal will be always banished in order to feed the plagues that pollute the planet...

Thank you and salutes Conqueror...
The last words are yours.

Many thanks to you comrade for your time & support!
The war is just begun... We are what they fear!

ODERINT DUM METUANT.



LEGION OF DOOM is a longstanding Greek Black Metal band.
How did LEGION OF DOOM begin? And what were the original ideas for the band?

We started back in 1990 as grind death project following the trend of that days... few friends from school. Not any specific ideas or plans...

The Greek scene of yesteryear was very interesting.
How do you view those old bands like NECROMANTIA, ROTTING CHRIST, THOU ART LORD or VARATHRON?

To be honest im not a big fan of Greek scene and dont like the typical Greek sound created by the bands you mention. I like some of their very first releases demo - eps thats all.



LEGION OF DOOM attracted a lot of attention with the classic "Kingdom of Endless Darkness" Looking back, how were those times when writing and recording the record?

Looking back to these days with some kind of nostalgia. Everything was more difficult from recordings distribution promotion. We have some problems with the distribution of the cd because the layout was offensive to some sensitive people...

How do you view the "scene" nowadays compared to the 90's?

Im not very informed about the nowadays scene so i dont have opinion about that. For sure you can find some new interesting bands and people nowadays.

The current situation in Greece (and many other countries in Europe) is very bleak. What do you feel the future will hold for Europe?

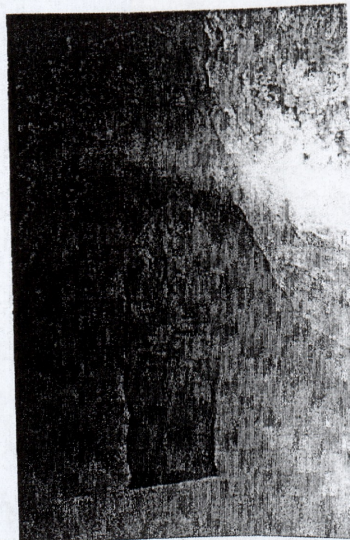
About Greece I see no future. Dont know about Europe but here in my country I see only subhumans without will to fight for anything. Total degeneration in every aspect of living. Only a big disaster will be a salvation and if we worth a living will rise again like phoenix up from the ashes.

Greece is steeped in ancient culture, mysticism and tradition.
How inspiring is the past of your native land for LEGION OF DOOM?

Ancient Greece with all honor-values-ethos and myth is a big inspiration for me mostly in personal life and when as an artist. Darknes mysticism and occult from ancient Greece and not only is a great source of inspiration for LOD.

LEGION OF DOOM has released quite a few albums. Do you feel that through time you have built new ideas? Do you have much to say about the past efforts?

As the time pass found my self more heretic/violent and without any emotion about this feeble human race. I'm really proud for all our previous efforts with nothing to regret about.



LEGION OF DOOM lyrically has dealt with many subjects such as Occultism, Anti-Semitism and Anti-Christian themes. What would you consider to be the most prevalent "topic" for LEGION OF DOOM's lyric writing?

Anti-christianity was always my fave topic.

LEGION OF DOOM has worked alongside many labels in the past.
Which of these labels would you like to work with in future?

With ISO666

Which bands in recent times do you support? Are these many worthwhile bands these days? Which Greek bands these days do you like (and) support?

Im stuck to the old bands that I grow up with.

Thank you for the interview...Feel free to leave any final words or message.

Thanks for the interview and support.



BREATH of PESTILENCE

BREATH OF PESTILENCE is a label from Finland whom I have been in communication for some years. How have things been over the last few years with BOP? Anything you would have changed?

Things have been rather good for BOP over the last few years. I regret nothing.

When did BREATH OF PESTILENCE first come to your mind? and what kind of "music" did you feel was fitting under the banner of BREATH OF PESTILENCE?

It all started in the late 90's, during the years things molded into what BOP is today. There never was a particular "style" of music that I felt was the most suitable for BOP, other more important things have played a bigger role when signing bands over the years.

Over the years you have released material from Baptism, Der Stürmer, Devilry, Arktogaa, Azelsgard, Capricornus, Vornat & Wodulf. How did you "pick" bands you felt were suitable for BREATH OF PESTILENCE?

Bands that are honest, devoted, and unapologetic of their true ideology and truly stand behind it, these are the ones that I am interested in. There are far more reasons not to get signed to BOP. Of course the music must also appeal to me, there's no denying that. Musically there are no limits and only I can decide what's suitable for BOP and what is not. So far I have mostly released Black/Death Metal but also four cassettes of a radical Finnish Rock by Vapaudenristi.

Evident as it is ...there are NO bands with a "politically correct" stance in your (for want of a better word) "roster" Do you think black metal is still an artform that is dangerous?

Yes. True Black Metal will always be dangerous.

What are your opinions of the Finnish "scene"? any worthwhile bands you would recommend?

Still one of the strongest scenes in the world. I think most of the worthwhile bands are pretty well known at this point. Of newer bands DAWN OF PURITY is great.

Europe is currently in turmoil: What do you think their future will hold for Europe?

Either Europe will wake up OR it will face its demise.

Finland has never been a nation to apologise to the PC scum...Where do you think this defiance was born in the Finns?

Trials and hardships shaped this nation, gave it the will and courage to do what was needed. But looking at this nation now, the same can't be said about our politicians and most of the folk for that matter...

The so-called "scene" use such crap as Facebook (Zionist media)
For me this approach is alien to any underground "art" What's your opinion?

I really don't care if someone uses Facebook to promote their band or label.

What 5 records do you feel are most important to black metal history and why?

Impossible to name just five but here are some: Bathory "Bathory", Master's Hammer "Ritual", Burzum "Burzum", Beherit "Drawing Down the Moon", Mayhem "De Mysteriis Dom Sathanas", Blasphemy "Fallen Angel of Doom", Samael "Worship Him" among others. All of these carry an aura of their own that is mostly untouched by any band after them.

What's next for BOP?

More releases including Der Stürmer, Wodulf, Kvasir's Blood and more.

Nordmen - Vertus Guerrieres - CD - Nykta

Nordmen is a project of Athros (Forterese) which released the full length record "Vertus Guerrières" back in 2004. For many years now this release has been in fair rotation in my CD player.

The first track "Prologue" sets the tone of pagan warfare. Instantly I'm reminded of the old days of Graveland (Thousand Swords mostly) era. A somewhat subtle horn plays the tune which invokes the feeling of a tribe gathering on the hilltops ready for the imminent battle. Soon comes to the fore a wardrum, distorted electric guitar and a keyboard piece which really brings the whole song up a notch. The short and simply hymn fades off into the distance and then we are greeted by "Sur Leurs Ruines" which begins with a blasting assault on the senses. It's evident instantly that the old Polish cults acted as an influence to Nordmen's sound. There's also an aura of the old Concillium bands in the sound too. "Sur Leurs..." really picks up pace and switches between a few passages. This composition type was very common on the old Graveland recordings too and it seems Athros has taken inspiration there too.

Vocally Athros really snarls and brings something interesting to the table with his performance...never sounding lazy or half-arsed in his delivery. There are lots of bands who bury the vocals in a mix and dismiss the power that the vocals can bring to a song. "Sur leurs..." Sounds frantic but well played, not sloppy or messy. It's apparent that Athros is quite an accomplished musician without having to pose or show us too much of what he's clearly capable of. The riffs really blend well and the composition here is solid.

Track three "Vengeance" begins with an ambient passage that brings out a slightly sorrowful aura in the riff. Soon after there's a breakthrough and the riff sounds more warlike and vicious. Again, Athros' vocals really are prevalent which remains to be a very stable element to the record. As with "Sur Leurs..." the composition is varied with a few solid riffs that bond perfectly together. (Another nod to Graveland... (as mentioned above) The song works around (again) a few interesting arrangements which work perfectly.

The mix and production actually serves this record very well...there's dryness and coldness in the recording. It seems as though Athros hasn't over thought the production (which is good) and everything sounds very fluidic and natural.

Track four "Le Hurlement Des Loups" begins with a tremolo riff that soon evolves into a blast beat. There's definitely some influences from the old French masters from the 90's here too. (Aspects of Immortal, Bathory etc..)

Again, there's a great amount of fluidity here and the riffs seem to bond together so very well. Nordmen may not be the most original band ever but this project seems to work perfectly as a staple for those seeking to hear black metal in all its glory without it being overly produced or pretentious.

Track five "Son Dernier Soupir a La Nuit Monrante..." begins again with a whirlwind tremolo riff and a blastbeat. The riffs again work perfectly and really invoke that ancient battle aura. The only minus in these recordings is that the bass is maybe a little buried which is always a bit of a shame when people become dismissive of bass guitar in black metal since a bass guitar can play an important role for many bands. Albeit, this recording really is an underrated record which displays great composition. "Son Dernier..." is no exception to the record so far! Track six "Pour Cette Noble Cause" begins with an introduction which would not have sounded out of place on "Immortal Pride" by Graveland. (In fact it somewhat reminds me of that very record) The song soon breaks into a melodic black metal riff (almost folk-esq) which again would not have sounded out of place on a mid-era Graveland record. The pace differentiates and keeps the song interesting. A clean guitar once again graces the record which (again) brings out the atmosphere perfectly. Nothing on the record is overly technical (From composition to playing) BUT it works perfectly.

Everything sounds very well played thought out and "to the point" there's no filler and nothing here is lacking or contrived. The atmosphere here is warlike and barbaric. The composition again works so well and the flow of the track is superb (with only a few riff ideas) A very impressive track for a very impressive (and underrated) record. The final track "Epilogue" begins with war drums and a synth playing a sombre melody (which again invokes) the feeling of pride and yet at the same time there's an aura of sorrow, loss or departure. As mentioned above, this would not have sounded out of place on "Immortal Pride" or "Thousand Swords" An excellent record which never got the recognition it deserved.

Nordisches Blut - Blood, Honour and Pride - CD-R - Self release.

Nordisches Blut was a project of Vargsang (Vargsang, Graven) for me their full length "Our Banners Will Rise" is a memorable record which displays some fantastic tracks which seem almost perfectly assembled for the record. This, Nordisches Blut's first demo was the stepping stone that led to "Our Banners..." and it's evident more-so in the production rather than the song writing.

The first track "Blood, Honour & Pride" opens with a fantastic riff that certainly would not have sounded out of place on a Nachtfalke record. It's evident from the very start that Viking era Bathory was certainly an influence on Nordisches Blut's sound. The track

is layered with quite a heavy keyboard presence which really brings out the atmosphere of the track perfectly. Vocally Vargsang uses more a mid-range style of vocal which suits the track perfectly. The riffs and overall composition is far from technical and seems to work on basic structures that seem to bond together perfectly. Track two "Barbarians From the North" opens with a fantastic melody, reminding me of something Hunok or Lord Wind may have written.

Soon in, the track goes into a mid-paced riff which opens the track up perfectly.

The riffs present working perfectly together. Again, the simple structures work perfectly with the ideas and production on this demo.

The composition never tires or seems contrived or bland...the riffs charm and bring a great amount of atmosphere to the track.

Track three "Reich Asgard" begins with a great riff (which seems to be) something prevalent on this CD-R. The whole composition just sounds as though it was very natural to Vargsang. Nothing sounds forced or awkward here.

Track four "Odens White Wolves" opens furiously with a riff that reminds me of Graven (one of Vargsang's past bands)

The song's second riff then goes back into a more mid paced Bathory-esq assault. The basic structures seem to again work perfectly as the songs alternates between a few strong riffs. The composition again is highlighted as the song (like the previous) seem to flow almost effortlessly. It's clear (and apparent) that Nordisches Blut was very much formed around this demo as the full length record has taken nearly all of the tracks from this demo and slightly re-worked aspects. Overall, the most prominent different from this demo and the full length is the production which was made somewhat "thicker" for the full length.

The final track "In Pagan Fire" then begins with an epic intro piece which sounds like the sounding horns of war! The song then opens up with a fast riff that (again) would not sound out of place on a Nachtfalke record or even a Moonblood release from back in the old days. Overall "In Pagan Fire" serves as one of my favorite tracks of Nordisches Blut as the lyrics are very memorable and so too are a few of the lead parts. Truly a fantastic demo of a band who seem not to get the accolade I believe they deserve.

It would be great to hear a new record from Nordisches Blut, if we ever will fs something uncertain.

✠PANZERFAUST✠

Hails Thorsten, What year did PANZERFAUST first form? And what were the ideas for the band back then?

HEIL SATAN!

Two warriors, M.H. and me T.W. created PANZERFAUST in the year 1999 with infernal might to summon ancient evil demons and bring total death to the fucking christian race. In 2000 M.H. became a traitor and betrayed me and the true ancient BLACK METAL Cult. So I created the following blasphemies alone.

It's always been apparent when listening to your past material that PANZERFAUST were never a band with a polished production nor "professional" sound. What did you record on/with back when you were doing those older demos?

We and later only I used a 4 track analog recorder for all PANZERFAUST sorceries. No computer shit was used.

For me there's been some excellent past bands from Germany. Which German bands in particular influenced you?

PANZERFAUST was totally influenced by three unholy hordes from the german ground. PRIESTERMORD, old WEHRHAMMER and old BIZARR.



You currently run the label Dark Ritual which is a tape label in the old fashion. How is it running the label now with this new generation of file sharing and so forth?

Yes I run Dark Ritual. A tape label for true underground BLACK and DEATH METAL. Yes sometimes I trade with labels from other countries and we sent only covers and stickers and the files via internet. So both sides can record everything on tape without to pay fucking high shipping costs. That's the only good thing in using the damned internet.

Back in 2016 you had "The Demo(n) Winds" released as a two part release with the 2nd being a cassette and the first being a 12" LP. What made you select the tracks for the tape? I know the tape was only limited to 100 copies whereas the LP was released to 300 copies.

Yes the tape was limited to 100 copies and was enclosed to the first 100 LPs. So tape and LP had the same number written on it. I selected also blasphemies for the tape, because there were so many evil and ungodly tracks of PANZERFAUST. They did not fit on only one LP, so I decided to release also a tape in cooperation with Dark Ritual and the mighty Worshiptapes underground label here from germany.

Nationalism has become a dirty word unfortunately in Europe these days.
How do you see the future for German (and European) people? Do you believe that things can be restored to the "old ways" or do you feel that Europe is doomed?

I think Europe will fall soon. Merkel the fucking whore destroyed germany completly and next year millions of niggers and other gypsy scum will overrun Europe and most of all germany. A civil war is about to start.
The end is near...

You have been involved in splits with Armatus, The True Frost & Todesweihe (All from your native land) All of these bands unfortunately seem to be in-active at present. How do you view the German "scene" at present?

Except for Todesweihe, I think all of them are inactive. I have no contact with all of them anymore.
There are only a handful of good german BLACK METAL hordes today and when you go to a gig then there is only disgusting scum in the crowd. Believe me brother, the german scene is dead and scruffy.

Are there many worthwhile bands at present still making black metal the old way?

I only remember of today: AZAXUL, DEMONIAC (but they split up), CZARNOBOG, NIGHTSIDEPHANTOM, ENSOM SKOGEN, MIDNIGHT CALLINGS, DAMONENBLUT...
I do not know any more right now...

You have (in recent years) changed the name PANZERFAUST to Necrogoat.
Why was there a name change? Do you feel that you did all that you could with PANZERFAUST? and how would you describe the differences between PANZERFAUST and Necrogoat?

I changed the name, because I hated the new coming german "BLACK" METAL scene so much. Every little pseudo used a german name and did the vocals also in german. I did not want to be a part of this shit anymore.
So I brought PANZERFAUST to the cold grave and from the ashes rose NECROGOAT. For NECROGOAT, all lyrics are written in english. It's the total worship to master SATAN and his demonic legion.

Could you name 5 records that inspired you most to begin PANZERFAUST?

DARKTHRONE - PANZERFAUST
DARKTHRONE - UNDER A FUNERAL MOON
DARKTHRONE - TRANSILVANIAN HUNGER

DARKTHRONE - ABLAZE IN THE NORTHERN SKY
DARKTHRONE - GOATLORD

Lyricaly could you express some of your inspirations and personal thoughts? What was the lyrical content of PANZERFAUST overall?

It seemed that PANZERFAUST had lyrics about war and such a human shit, because of the name. But that is wrong. PANZERFAUST had lyrics about DARKNESS, DEATH and the DEVIL. True ancient BLACKEST METAL in the old vein.
In my eyes, that is what BLACK METAL stands for.

I see that you have a 7" EP out via Astral Nightmare with an old unreleased track. The other band I am not too familiar with (Nightsidephantom)
What was the idea? to put a final nail in the coffin of PANZERFAUST?
And howcome the track was unreleased originally?

Yes that's right brother. It's the last unreleased blasphemy from the fucking year 2002.
NIGHTSIDEPHANTOM is a young horde here from germany and totally ancient sounding BLACKEST METAL like the forgotten time as the darkness was dark! The split is the last sign of life in the name of PANZERFAUST now.

Hails and thanks Thorsten, the final words are yours.....

INFERNAL THANKS for this interview brother.
WORSHIP THE GOAT AND CRUSH THE CROSS

Dämonenblut

DAMONENBLUT seems to have been active since around 2002.
Your first tape release "Der Hölle Entstiegen" is over 16 years old!
Has much changed since then?

Music, lyrics and the whole concept is still the same. But the lineup changed over the years.
Here is the lineup history:
2002 Schrecken (that's me) on all instruments.
2003 Kralle joined on drums.
2005 Unheil joined on bass.
In 2008 both left the band.
Mord joined for the "Menschenfresser" demo and left after "Inquisition" EP.
Since that time the line-up consists of Folter and Schrecken. "Lieder des Hasses" demo were recorded with Zorn instead of Folter, but Folter is still in the band.

Which bands/projects influenced you most for DAMONENBLUT?

It is hard to say, because so much years has passed by since I started the band. I guess it was more than a feeling for a suitable sound as any special bands. Black Metal in general might be an influence although Dämonenblut didn't sound like the most Black Metal bands that time. It is my interpretation of primitive and brutal music that fits the lyrics the best. Maybe there are also some Oi/Punk and Heavy Metal influences from time to time.

So far you have worked with a few different labels such as Division Black Metal, Satanic Terror Productions, Blutvergiessen, Breath of Pestilence and Werwolf Records. Which (if any) would you like to work with in future for DAMONENBLUT?

All of them did a good job. In the moment we are using DBM to poison your mind.

So far there has only been one full length record from DAMONENBLUT "Das Tor zur Hölle"
Is there any chance of an upcoming full length in the near future?

Yes, the second full length album is recorded and mixed. It will be released this year by Division Black Metal as limited LP. Await nothing but a masterpiece of evil and brutal music.

Lyrically I can see that DAMONENBLUT writes about archaic topics such as Demon worship, Witchery & Blasphemy. When did you begin writing lyrics for DAMONENBLUT and which scripts, films etc? Were your inspirations?

Other bands bored me that time and so I wrote the first lyrics for Dämonenblut.
It was some time before I recorded the first demo tape in 2002.
Inspirations are the devil, my soul, hate and the dark ages.

In DAMONENBLUT's music it's evident to hear an OI/RAC tone in some of the simple compositions and structures. Do many of the old German OI/RAC bands inspire you much musically?

I would say that our music does not consists of much Oi sounds as you probable think. It might be an evil version of it to some parts.
Many german Oi bands in the 80s & 90s did simple and boring riffs but nevertheless sometimes there were also brilliant tunes in it.

What happened exactly with the "Teufelskult" one sided 7" EP? Wasn't the EP originally supposed to be a split?

Yes, it was supposed to be a split with German Paria. Gonzo the drummer of Paria managed it with us. He did the artwork etc. Unfortunately we were not so ambitious and took over a year to record our song. Meanwhile Gonzo left Paria and some days after the EP was sent to the pressfactory the rest of the band wrote to DBM that they wanted the cover changed, the statements of Gonzo should be deleted from the layout and some other ridiculous things not worth to mention. DBM were pissed off and asked as if we can delete Paria from the split-EP instead. We agreed as we have no feelings or connection to the band. And so it was done. So when the 7" came from the pressfactory, we did a new cover and layout and DBM killed the B-side. If someone knows the Antiparia demo-cd, I have to tell that we are not involved in it, as we simply don't care about other bands.

The German "scene" these days does not seem to have such strong bands as it did in the past. Do you have many opinions (or cares) for the modern "scene"?

No, I am not interested much in any scene today and I am also not informed, what is going on.

Facebook, Instagram, Sound cloud..... What are your opinions of these methods of spreading underground music?

I am not interested in that. I prefer like the whole thing in the 90s worked. The 90s are over, but I still dislike the whole modern internet thing. It takes much from the black magic of black

metal away. DBM is managing everything for us, so I allow them to use internet for spreading Dämonenblut stuff.

The last full length record "Das Tor zur Hölle" has recently been re-released on 12" vinyl. How has the reaction been so far to the record?

I am not informed about the reaction on the LP release. DBM is doing the whole sales, I guess it is sold out meanwhile. I can only say that I am satisfied with the sound and that I am a bit disappointed about some other things, like the missing of the song "Satans Sohn", but that is an own story and I am also not totally innocent on it.

Are there any future plans for DAMONENBLUT? Do you have any future material nearing completion? or even ready for release?

We have just recorded and mixed the second album that should come out on vinyl the next months. I can only advise it to you. Also, there are plans for a new single in a very special edition... I would like to see it released in 11 copies on 78rpm schellack for gramophone, but I could not find someone to manufacture it, so it will probably a vinyl release at least. In end of 2019 we plan a LP compilation of the older 7" stuff. But I am not sure if DBM or another label is interested in it.

The last words are yours...

Evil has landed.



KRIGSVINTER hails from Hesse, Germany. The project so far has released two demo/rehearsal tapes. When did the idea for KRIGSVINTER come into fruition and what were the plans for the project?

Before the project came to life, I thought about Vinterkrig but discovered that there was already a band with this name. So I changed the words. There is no special meaning to this. War and Winter is a lyrical theme I like when it comes to Pagan Black Metal. That's where the idea came from.

Which bands and records have inspired you most for KRIGSVINTER?

Good question. I didn't thought about what could inspire this project at all. I just recorded what came to mind. But tried to focus on the theme. The Release Nerthus-Kult was inspired by Germanic and Celtic Mythology. I wanted to let it sound raw and primitive, barbaric. That's all.

Your last release "Nerthus -Kult" was released by Dark Ritual (GER). How have you found working with a label such as Dark Ritual?

With Dark Ritual I work since 2016 now. I can't remember right how it started. I think he wrote me a mail back then and asked me about my music to release. Since then I release small Tape releases at his label.

What methods did you use when recording the last two rehearsal tapes? The primitive "production" certainly worked perfectly to my ears.

Well, I used the microphone of a phone to record it, believe it or not. But it seems to work out and do the same job to make it sound raw and primitive. No other special gear was used at this. The music was recorded in a rehearsal room. The first and the second tape.

The German scene has had some very important bands from Moonblood to Absurd. What do you think of the German "scene" at present? Are there many bands you would say are still holding the torch of the old days?

There are some really good bands I really like. Moonblood is one of them. I really enjoy the band "Grausamkeit". When it comes to Pagan Black Metal, Odal is one of them, Nordisches Blut, Old Pagan, Bergthron or Bilskirnir and many others... So, about present bands, there are so many good ones. As long as they try to make their music pure and real, I like them. Everyone have it's own taste.

I know you work with a few other projects such as Czarnobog & Stumfolk. How do you differentiate between KRIGSVINTER and those other projects?

Czarnobog is my main project I work on since 2012. Stumfolk became my first side-project since 2014. Krigsvinter was founded later in 2016.

Can you explain what the main lyrical themes/topics are with KRIGSVINTER? Paganism, War, Heathenism, Nature, Sorrow.

KRIGSVINTER's releases so far have been (as mentioned above) Rehearsal tapes. Are there many plans for future KRIGSVINTER material?

I have some plans for Krigsvinter. But future will tell how it will come out. Right now I think of new material and how it could sound. Many and especially big plans I don't have for this project.. maybe later.. maybe not.

Are there any chances of a live KRIGSVINTER gig?

I don't think about a live gig at the moment for KRIGSVINTER.

The final words are yours...

Thanks for your interest on Krigsvinter. I hope I could answer your questions. Halls!

Tenebrous - Arias Towards the Black Sun - CD - Deathgasm Records

Tenebrous were a short lived American duet who produced only this EP and a full length record entitled "Opus Magnum". This review is of the re-released CD version that deathgasm released along with a Graveland cover "Unpunished Herd".

Track one entitled "1" begins proceedings with an acoustic piece which invokes an aura of a clandestine pagan ritual from ancient times. The jangling guitar, wardrums and rather muted synth really bring a fantastic beginning to the EP.

Track two "Nachtseher" reminds me instantly of old Emperor. There's a similar atmosphere (somewhat) to "In the Nightside Eclipse" or even "Sventevith..." by Behemoth. There's an over-riding nocturnal atmosphere which brings to mind ancient rituals, witchery and pagan gatherings beneath the light of the moon.

The vocal performance is superb and really sets a tone for the record. The whole composition is very much perfect and the riffs mold perfectly well together. Tenebrous seemingly know how to create an atmosphere and this song is only the beginning of the EP. Track three "Blood & Soil" starts off with a blast beat and a riff which seems to have been inspired by old Darkthrone, Mayhem (and yet again) Emperor. Vocally (again) I'm reminded of Emperor or even early Darken. The whole composition once more is solid and held together very well. There's enough going on to keep the tracks interesting and intense. Overall I cannot understand how this record did not make more of a mark on people and it's rather staggering that I rarely see this EP mentioned even when American black metal gets mentioned and far worse projects/bands are hyped beyond belief. The track finishes around three minutes and I'm rather astonished that Tenebrous didn't double this track into 6-8 minute territory (a theme that seems unfortunately common on this EP) seeing as the riff ideas are very strong and the composition far from needing to be finalised so early on. Albeit, the track (apart from its length) served as a great example of how black metal should sound. Track four "Solitary Eternity" starts with a blasting riff which again seems to remind me of Mayhem or Emperor. The riffs meld together to create a dark atmosphere which acts as an attack on the senses. The pace never lets up and "Anno Armanen" is built heavily around a few very strong riffs that seem to invoke a majestic feeling of cold, darkness and hatred. Tenebrous seemingly were never out to make something "new" but at the same time, this is not just a bland copycat band who have no imagination nor sound of their own. Their sound is deeply rooted in the 90's black metal records we all deem as timeless and classic. There's a very direct approach that Tenebrous take which you don't hear on many records these days and it's rare to hear such spirit or passion in the tracks amidst the shitty "scene" which seems to care more for how a record looks rather than how it sounds. Albeit... (RANT OVER!!) It's evident that Tenebrous are musicians than have honed their craft and taken a lot of influence from the classic records of a bygone era.

Track five "Anno Armanen" opens with a tremolo riff and a mid-paced beat which acts as a nice change from what has come before. Again, the riffs are a strong point (along with the vocals) There's too many records to dig out from the past that I could mention as to where I thought Tenebrous were drawing influence from... Albeit, the point is not that but the spirit of the performance here is punishing and very strong. The composition is very impressive and the energy (and flow) is relentless. Again though, the only issue I have with this song (like the whole of the record) is the length of the songs!!! It feels as though things are being cut short which can sometimes make one think that the whole thing was rushed (or even) a little lazy in places. The songs really do fall a little short based on the fact of the time lengths and frankly it's a shame this was not re-worked or re-assembled for a full length because the riffs are strong, the vocals are majorly intense, atmospheric and overall very impressive. The songs are atmospherically, lyrically and compositionally fantastic it's just the whole EP seems (maybe) a little rushed where the songs could have been mullied over a little more to really make these tracks more memorable. Track six "Past the Black Sun" starts off with a mid-paced riff and drumbeat which is soon overlapped by (the once again) excellent vocals. The 2nd riff here is superb and really (for me at-least) brings about an epic atmosphere (somewhat cosmic) and abyssic. Truly an excellent tracks which again finishes far too soon! Track seven "In the Absence of Light" seems to return to the blast beat at the beginning, this time seeming to invoke an old riff that could have been used on "Under a Funeral Moon" way back in 1993. The second riff slows proceedings down a little but the riff is once again very impressive and works very well for this section. The third riff sounds like something Mayhem forgot to write for "De Mysteriis..." it seems. Once again, it's apparent that bands such as Mayhem served as a great influence for Tenebrous. Track eight "VIII" Opens with a keyboard playing a simple (yet atmospherically very effective) piece which is followed by a beating drum. Track "outro" seems to invoke a very majestic feeling to this superb opus. The final track on the disc is "Unpunished Herd" which was originally recorded by Graveland for the "Carpathian Wolves" album which was released in 1994. The cover song seems to perfectly works as a great ode to Graveland.

Odelegger/Hekate - Split - 7" - Deathstrike Records

Odelegger and Hekate are both projects from Widar (Bilskirnir, Wolves, Wolfspirit) and a host of other projects. And Avenger (Front Beast, Szarlem, Nocturnal, Black Priest of Satan) etc etc. Odelegger plays a very primitive style of black metal that's certainly inspired by the old recordings of Ildjarn. Hekate is as raw, nasty and primitive as Odelegger and the split certainly joins two bands who work well together. The first side is Odelegger's with three tracks... the first being "Crates Full of Rats" which certainly sets the tone for what is to be expected from both of these bands. The track gets underway with a furious blastbeat. Instantly you can tell this is Widar on vocals. The approach on this track however is all out Ildjarn worship. The instrumentation, production and composition just seem to capture that old feeling that was prevalent on those Ildjarn recordings. Odelegger is definitely not a project that will re-write history but it's certainly a great project which purveys its own aural assault on your senses. Track two "Marks of the Tyrant King" goes for a more mid-paced approach. The riff is nice, catchy and simple. The song revolves around a few basic ideas which sound like they were recorded in a small shed somewhere in the wilderness.

(The same kind of production as Angantyr seemed to capture back on the old records) Track three "Blutgott" again goes for the jugular with a blasting assault. The riff is jangly, cold and fuzzy. There's a totally feral approach to Odelegger that really makes this a cut above the rest to a whole heap of bands inspired by the likes of Ildjarn. Hekate's side features (also) three tracks. The first of the three is "Intro" which begins with an atmospheric riff which seems to have a sorrowful and dark tone which really sets the aura for Hekate's side of the recording. The next track "Legion der Leichen" then begins with a riff which sounds like it could have been on an old Ildjarn demo. The next track "Midnight Satan Worship" then begins with a blasting and a simple riff which again invokes the aura of Ildjarn, Von and a few other projects that come to mind. The production is very raw and sounds like it could have been recorded on an old analog tracker. Overall the split serves as a nice homage to the old black metal

bands such as Ildjarn, Von or even Darkthrone. To try and sum these bands up would not really do them justice. If you want to hear something uncompromising and raw look no further than this split. If you want to hear something clinical and clean stay well clear!



Greetings Stormheit, When did the idea of MOONCITADEL come to you?
And is MOONCITADEL a continuation of Empire of Tharaphita? Or something different?

Hails! Yes, you have assumed correctly. EOT was the form which I used before it transformed into Mooncitadel. EOT was really active only 2007-2009 but everything has it's roots further away. I got introduced into Black Metal maybe during 1997 or thereabout. It did not take too long since we started our own bands and released a few tapes (very limited editions) back in the day. Then we changed the names and formed more bands that were more into death/thrash and so on. With those bands we played live and actually even made full-length albums. Black Metal was something I always liked when it was done the right way. Winter of 2004/2005 I formed STORMHEIT to manifest my own ideas of music and ideology. Mainly inspired by Blazebirth Hall and Bathory. Later on that band went away of BM and so the natural way for me was to form a new band which was Black Metal. Only that I never cared too much of the abrahamic influences in occultism so of course I went to study the finnish/finnougric mythology and it's occult currents. - So Empire Of Tharaphita was Black Metal with the underlying feeling being in the finnish dark side and myths. I was possessed by those ideas and everything I found. When I was active with other bands for many years, EOT was not the main concentration but I always made music for that entity too. Then music and visions started to emanate through me. 4 new songs was done and I realised that they were too good not to use. Everything happened very naturally. Then I asked someone who has been a comrade for almost ten years and who has played BM over 25 years to come and play the drums and be a second member of Mooncitadel. He heard the demoversions and decided to join. Name was changed since I thought that it was limiting me in some ways. EOT was about the night side of finnish myths, mind and soul. Mooncitadel is the same but with more wide and open approach. I don't want to limit myself or my creativity within the fields I roam.

Recently a double 12" was released of a new EP and the first demo. How has the reaction been with the new EP so far? Is there any possibility both of the recordings will be issued on CD at any point?

It was originally thought out as a 7". Then I thought that the demo should be included also because of the massive interest. So we decided to make LP with new songs on A-side and demo on B-side. That went south and now we have 2LP set with both on own vinyls. It will be reissued later this year on cd and on vinyl the way it was originally desired. Reactions have been really good and it has sold very well. Actually sold out quite soon. It was expected since the demo already was praised very much and people were waiting for new material for quite some time. I don't believe in releasing all the shit every year or even every two years. It takes time when doing things correctly and not half-assed.

For MOONCITADEL I can hear influences from Emperor, Limbonic Art, Summoning and a few other bands. What other bands inspired MOONCITADEL?

Those bands have been one of my favourites since my early teen years and that means over 20 years now. I don't think it's mandatory to talk about my influences in musical sense since it's quite audible anyway; 1990's Black Metal. Maybe not so clear is the influence I have had from bands like Sisters Of Mercy, The Fields Of Nephilim or Joy Division. I have a really wide musical taste so I am inspired by everything. If you listen closely you can sense even the elements of classical music and folk music.

There's a very nocturnal, mystical and medieval aura to the MOONCITADEL outputs. What are the main lyrical themes for MOONCITADEL?

I opened this up a bit already in the first question. I write about everything that I find interesting/inspiring. Spiritual side of life is a theme that is always presence. Faustian spirit of nordic white man. The yearning to the nature. The more real way of life. Many historical events are inspiring. Occultism. Myths/mythologies. Gods/spirits. Blavatsky. Crowley. Ervast. Kalevala. Lovecraft. Death. Magick. Everything around me including the four seasons and the nature. I am not limiting myself in any ways and I can write of different themes even though some of them might not be so "black metal" to someone who does not understand anything. Kali Yuga in all it's ugliness is something that inspires me, in life and music, to overcome.

For me it's great to hear some interesting material still coming from Finland such as MOONCITADEL, Aryan Forest, Vargrav, Forlor, White Death and so forth. Which other bands in the current "scene" do you support?

I do know about everybody in the finnish scene in person. Most have been around for so many years now and since I have been an active part in organizing gigs and events in Finland and playing everywhere, I have come to know so many people. Of course there are some new bands and younger terrorists who appear with true force. For example MORGAL is one of the best! And ANTIMATERIA! These days I don't care too much what everybody is doing and I keep myself out of most of the gigs/events in Finland. I just don't bother anymore. I live in a small countryside town and pretty much try to live in solitude with my family. If I wouldn't work in the city I wouldn't go there (except to get some records every now and then). I share the rehearsal place with Horna/Baptism/Behexen/Sargeist and those are the comrades I have known for longest time and whom I trust most. Also Molestor Kadotus with this many bands is living close to me and is one of the best. Aspa/NH/Clandestine Blaze and Werwolf/SW/Werewolf Rex have been extremely helpful during my entire career and of course the criminals of Goatmoon I love & hate. What I find especially good in Finland is that since everybody knows everybody, there are not so many rip offs or assholes around. Your name is quite fast fucked up if you try anything wrong. Also almost everyone has their eyes open concerning the multicultural bullshit and political correctness and that is very good. The NS/RAC scene and BM scenes in Finland are these days quite mixed. Also it has been nice to see how many in the underground now seem to be interested in weight lifting and gym activities. Always is good to revolve the spiritual side but do not forget that body is a temple.



Finland (much like most of Europe) is currently adhering to the scum running the European Union. How do you see the future for Europeans?

Varg Vikernes has his own flaws but I do think that his way of life is something that will manage the future for him & his children. Within two or three years I try to get my family even further away from the citylife and deeper in the countryside and forests and hopefully we shall prevail. Bigger cities will burn, people will be killed and we shall see the rise of extreme right and extreme left and islamic terror. Fighting to the death. Everything in between will suffer the most. We are living at the edge now. The edge when everything will fall. Every civilization has always risen and fallen and now we are facing the fall of the civilization the way we know it. I am waiting for it. The complete destruction through war and terror will be the only way now. These are times of total blindness, crazy materialism and simpletons running the societies. Spiritual emptiness and atheist ideals together with materialism, marxism and capitalism = true highway to hell. 10 000 years ago the ice-age, floods and open wildfires did destroy much of the civilizations back then. Something did survive all around the world but I think that actually was the start of Kali Yuga and now we are here to witness the end of that era. This is the eternal cycle and everyone should understand this.

There can be a lot said about the "scene" in current times...
What opinion do you hold of social networking? Soundcloud? Etc..

Not for me. I don't use any of that shit and try to be as far away of it that I can. I see all that as ugly tentacles of Kali Yuga. In political activity the social networking can be very useful and I would maybe use it for those purposes. Stormheit as a band has a lot more political approach and I have played live in different big public happenings that have been anti-immigration or pro-Finland and of course those happenings are something that should be and will be informed in the free media of social network. I am very concerned about how the so called "real media" has been attacking the smaller medias who are revealing ugly truths in Finland during the last years. Symptoms of the cultural marxism.

Has MOONCITADEL played live, thus far? And if not, is there a chance that MOONCITADEL will play live in future?

No and no. Never say never, though. I find it very irritating to teach my own songs to someone else. I could probably quite easily gather some musicians around me but those would be the very same musicians that circle all the bands here now, heh! Problem with Stormheit playing live has also something to do with the fact that I don't like to learn again my own songs after many years. I usually do the music, record it and never play it again. But for Moonicitadel I don't really see any reason to play alive in venues or bars in any city or something like that. I couldn't be more further away of that thought.

Black Metal (for the most part) these days sounds very weak, watered down and lifeless. Which bands for you still bring atmosphere, attitude and spirit to their recordings?

I don't really like doing any kinds of lists of any bands. You have mentioned some very good earlier and I brought up a few too. But I am very picky about the way I really want my Black Metal. Or Death Metal or Heavy Metal or music at all. Black Metal is real when the feeling is right and the persons behind the music are really what they portrait to be. How the fuck should I appreciate someone rallying about Übermensch ideals, supremacy, power, glory and any kind of higher ideals for man to overcome if the persons are really just lowlives doing drugs and fucking around betraying their own ideals whenever they can. Worst are the bands who claim to be NS and then you find out them smoking weed in the backstage like some dirty niggers. GG Allin is great but humans are not.

I know you have played live for Goatmoon, Der Stürmer and Stormheit. How were these experiences? Is there likely to be future Stormheit gigs?

That is quite large variety of everything from totally superior events to the worst possible conditions. Of course majority of the gigs have been very good. I have played live with different bands since year 2000 and that makes 18 years now. More than half of my life. I don't really get nervous or anything even though I might not always remember the songs correctly or a mistake here or there. I would say that Goatmoon gigs this far have been one of my most precious moments in this life. Going to USA, Ukraine, Italy, Germany, France etc. have opened so many doors to me and I have seen places from bigger cities to the smallest countryside towns. Playing in front of the biggest crowds ever! I could say that if I ever as a child hold any kind of dreams of being in a heavy metal band and playing in front of large audiences; Goatmoon for me has granted also these feelings, heh! Somehow I tend to think of Goatmoon gigs more like a very energy-filled punk/rock or heavy metal gigs than Black Metal. Don't get me wrong, Goatmoon is very real Black Metal to the bone with the attitude we have but it's very unique mix of mystic sides of BM with the punk rockish vibes of live action. Very good times and memories. I explained about Stormheit live shows a bit earlier. We shall see how everything goes on. I played a few weeks ago acoustic set with Mistreat in local skinhead club and that went fine. Local media had an outcry and I was targeted by Finnish antifa on their websites but nothing new there. Der Stürmer gig was a fine treat! They are one of the most real comrades in the scene and I have known them more than 10 years now so always very good to meet and greet them and even greater to play with them. Next time in Asgardsrei December 2018! Finnish/Hellenic alliance has been very good for so many years now, people playing with each others' bands and so on. HEIL!

Can you explain the recording process behind the two MOONCITADEL records?

I explained earlier about our rehearsal place. That's where we rehearse and eventually record the drums for the record. Then at home I record everything else. Usually I mix everything myself and then Aspa/NH is handling the mastering process. For the future recordings we shall do everything the same way except there will be someone else doing the mixing since I am no way good in that job. For the demo recordings we had a third person in the dungeon with us and he was a dear friend just telling how good we sounded, heh! Nothing too mystic about those experiences. The mysticism of the thing comes when I represent the songs in the rehearsals and when we play them for the first time and everything just falls right down to their right places. Not too much speaking, just flowing.

Out of the Dungeon will soon release an Empire of Tharaphita compilation/collection CD. How do you find (and what are your opinions) of those recordings when looking back?

Actually I am surprised how the hell I had time to do everything that within a year or two. I just recently wrote an extremely open statement/notes to the release and everyone can read about the specs when purchasing the compilation. But I would not have thought years ago that they would still interest people after so many years. At best they sound very good now and most of the thanks of that goes to Aspa for mastering the whole thing all over again. Also I was stunned how good my drums sounded every now and then since I never was much of a drummer. We have also other plans to maybe re-release some of the most ancient stuff from 1998 so beware!

What future plans do you have for MOONCITADEL?

"Night's Scarlet Symphonies" CD/LP full-length to be released within a year or two or three. We have 8 songs now in the rehearsing phase and we shall continue playing those until we are ready to start the recordings. Some of the music/lyrics have been ready since 2009 I think. I have been writing this album for a decade now so hopefully it will see the glorious light of the Moon before the end of the world. Also a thought has crossed my mind of doing an two song 7" EP with somekind of special theme but we shall see. I do not write songs too fast and so much stuff is left undone since I try to have quite high quality. Why release all the shitty stuff you write every year if you can hold your breath for some time and release something worthy in for example 5 years.

Thank you for your time Stormheit...the last words are yours.

Thank you very much for the first Moonicitadel interview. I don't really have too much interest or time to answer these but this has been very good experience. Good and interesting questions and I know that you really like what we have been doing so it's an honor to me. To the readers: be active, train hard, read as much as you can, learn from/of life & death, spend time in the wilderness and try to understand the worlds within and without.

Arnstadt - Vestige des Temps Oublies - Cassette - Ewiger Hass

Arnstadt were a project from France which only put out very few releases. (A split 7" EP with Sombre Chemin, a full length record "Contemplant un Monde Obscur" & this demo "Vestiges des Temps Oublies") What exactly happened to the project is a mystery and unfortunately they seemed to vanish into the ether. This demo which was released in 2003 (for me) was their peak performance with the full length "Contemplant un Monde Obscur" displays more of a sloppy performance than the demo. If you are unfamiliar with Arnstadt then it's important to know that this Quebec two piece began to create their sound (quite clearly) from the sound of the later 90's French scene. (At-least to my ears) Also, as is still common, the Quebec and Canadian scene is full of a whole host of interesting bands with a truly exceptional attitude. Albeit, onwards with the review...

Track one "Notre Marche Imperiale" opens with a mid-paced drumbeat over a raw/buzzing riff. Instantly there's clear influence from the 90's European scene. The 2nd riff then descends into a chaotic maelstrom of fury! The rather short lived riff then descends into a more melodic and atmospheric piece. For me it's quite evident that Graveland (early era) and Burzum seem to be very influential on Arnstadt. There are also similarities to Kristallnacht, Seigneur Voland, Sombre Chemin, Wotanfolk and a few other French bands that were around at the time of this demo. The riffs are clear, direct and seem to weave in and out of a well written piece that seems to convey melancholy, pride and hatred. Arnstadt's gain is in their sound which sounds very "off the cuff" but also well composed and delivered. The rough/high-end guitar works perfectly with the "snappy" snare drum which adds to the aura of the sound completely. The track works around a few solid riffs and the production seems to aid the compositions perfectly. Vocally, Arnstadt is fairly "normal" yet the vocals sound passionate and are well delivered.

Track two "Au Combat avec Force et Honneur" Opens once again in a mid-paced way which (once again) soon descends into a far more feral and chaotic section. The few riffs (so early in to the song) are very impressive. The sections seemingly take a life of their own which reminds me very much of what was prevalent when first hearing the Sacrificia Mortuorum/Horna split (On the SM side) very memorable riffs with a strong identity. The performance here is very impressive and once again the riffs just seem to add to the atmosphere which seems to range from dark and almost somber elements, to prideful (and warlike) riffs. For me, Arnstadt really work around ideas very well and never seem to let an idea get stale (considering these songs are around the 6/7 minute mark) there's plenty going on in terms of compositions. (Something I always felt Graveland did very well) keeping the riffs interesting and the song moving at various paces.

Track three "Jour Funebre" then begins with a direct riff which seems to then be greeted by a chaotic drum-beat. As stated above, it's not too long before a few other ideas come into the track and there's plenty of atmosphere and a very changeable aura coming into the track. There's clearly a great amount of influence from the past here and the almost "drawn out" mid-paced riff could well draw you in, almost Drudkh esq (or maybe Burzum) albeit, Arnstadt soon switch up a few ideas into the mix. The composition here (considering the changes) never feels stale or awkward. It's evident and clear where inspiration comes from BUT that's not to undermine the performance or composition at all. Side A comes to a close and the demo is memorable and far better than 90% of material coming out in 2018/2019 by a long shot.

Side B opens with the track "Vestige des Temps Oublies" which opens with a more somber riff and a slower pace. The riff really relays a despondent feel. (Almost Burzum-esq) maybe even reminding me somewhat of Nyktalgia. The riff soon changes yet the dark/brooding atmosphere doesn't wain too much (albeit, the riff is nostalgic in some respects) certainly a hard one to pin down to a particular emotion. The song revolves around a few ideas which (not surprisingly) work very well together. Vocally the track is probably at its peak with a darker atmosphere present in this track. The title says a lot, and the music certainly works alongside a more melancholic atmosphere which describes the subject matter/topic perfectly.

Track five "Malsain" begins with a section which would not have sounded out of place on any of the Sombre Chemin past releases.

The atmosphere is impressive and the aura brings about many different emotional and atmospheric feelings. Again, however, nothing is stale or tired in respects to how Arnstadt composes and the song weaves in and out of a few different sounds/passages and feelings. Track six "Outro" then begins with a calming (and rather tranquil) keyboard piece which seems to invoke the feeling of battle worn soldiers who have returned from war.

Blakulla - The Immortal Cult - CD - Lower Silesian Stronghold

Blakulla is a one man project from France who plays black metal in the most ancient way.

Track one "Prelude" begins with a macabre and primal drumbeat invoking a bizarre and ritualistic setting for what is to come of the record. The second track "Ten Thousand Years Empire" then explodes into a cacophonous and feral

onslaught to the senses. EVERYTHING sounds incredibly natural and organic here. There's definite leanings to Darkthrone, Kristallnacht, Seigneur Voland and the likes. The vocals are a mid-ranged "call" which acts as a nice component to the mix. The riffs sway from section to section perfectly creating a rather crazed and frantic set of ideas. There could also be similarities to the music Wened (Necrostrigis, Venedae, Blood Stronghold etc...) creates. There's a controlled aspect to the music without things sounding stagnant or contrived. Overall the general sound of "Ten Thousand....." is very much chaotic without being repetitive or sounding like a thousand and one ten a penny "War metal" bands. This is something different...carnal, natural and full of an attitude seemingly devoid in the current circus that is the "black metal underground".

Track three "Pagan Baptism" opens with a blastbeat and a riff Seigneur Voland might have used many years ago. Albeit, it's clear Blakulla has its own ideas and ways of pushing it's inspirations into the compositions.

The vocals accompany the riffs perfectly and the whole composition is glued together but some fairly crazed (yet perfectly performed) drumming. There's an energy on this record which has an aura almost un-explainable! Nothing sounds "lazy" and everything sounds very much pushed to create something beyond things being bland or sterile. The song moves along nicely and the fact that there's barely any "let up" in the tempo is quite amazing. There's literally not a section where the song slows down or is made to calm itself and rest in the background.

Track four "The Eternal Quest" opens once more with a pounding blast beat and a riff that could have been used on a Kristallnacht record many years ago. The few riffs here gel together perfectly and much like the previous track there is little "let up" to the performance. There's a great ancient atmosphere to the record overall and the compositions and rather (seemingly) "off kilter" drumming just adds to that atmosphere perfectly to create a chaotic atmosphere. The riffs are often simple enough yet interesting enough without being passed off as "bland". The whole aura is what (for me) seems to bring Blakulla to the fore.

Track five "Blessed Be the Champions of Death" again opens with a thrashy drumbeat and riff which sounds somewhat interesting and diverse. The song soon descends into a blast beat and a fast (and ferocious) riff which works perfectly to capture the chaotic atmosphere. Blakulla seems to deliver a ritualistic and chaotic atmosphere to its compositions which seem to really revolve around a few elements. The structure of the songs present (so far) have worked around a few ideas and riffs which really work and gel together to create this macabre atmosphere (almost primordial and primitive) again, nothing here sounds contrived or "easy", everything sounds genuinely full of energy and a devout spirit to the ancient ways. SBE seems to know his instruments and really shows he's at-least an apt drummer and guitarist. The only quail would be the bass which would have been great to hear a little more in the mix. The whole production however sounds very dry and natural (as mentioned above) devoid of over-used digital tools and nonsense to make the music "friendly" for the ears of the discerning "scene" queens.

Track six "Hate & Pride" goes back to the blast beat beginning accompanied by that "French" riff style apparent on a few tracks already. There are influences seemingly from a number of old bands such as Setherial here. (Or maybe it's me?) The performance once again from SBE is stellar and pushing limits rarely delved into in black metal in recent years. Again, the performance is fantastic, very full on and full of spirit. The track ends on a slower note which perfectly puts an end to the track.

The final track on the album "Endless Lunar Night" opens with a fast paced riff and drum beat bringing to mind Moonblood or Burzum (somewhat) and then continues to go down the paths in the previous songs. This song however seems to have a little more variation (in parts) to the rest of the album while still maintaining that similar atmosphere and aura. The riffs work perfectly along and gel (and weave) between one another. The drumming again is frantic yet very well played. Rarely do you hear drumming like this in black metal with plenty of loose components. (Reminding me slightly of Wilde Kraft by Odal) which really displays the drums at the fore of the composition. There's not much subtly BUT Blakulla also aren't a band that is just going through the motions or emulating 20 other bands to "fit in" this sounds very genuine, individual (yet) clearly you can hear the inspiration from past bands. To try and sum this record up would be a hell of a task! To tell the listener what to expect is also a very brazen task BUT to give an honest view of the record is something I can do.

Blakulla's new EP should be out soon and it would be great to hear something similar to this record! This is truly excellent French black metal pushing the envelope and creating interesting "music" in times of bland "appropriate" and "clean" bands doing things for the popularity over engaging in their own art. Hail Blakulla!

EINSATZGRUPPEN



EINSATZGRUPPEN is a one man NS band from Vinland.

The sound of EINSATZGRUPPEN is relentless, raw, and full of hatred.

So, Rivfader, when did EINSATZGRUPPEN form? And what were your original ideas for the project?

First and foremost, thank you for having me. Einsatzgruppen formed back in 2013 to be 'to the point' and 'extreme' about topics relating to National Socialism and the issues around it.

Could you name a few bands that inspired you mostly to form EINSATZGRUPPEN?

Grand Belial's Key, Aryan Blood, Ethnic Cleansing, Angry Aryans, Blue Eyed Devils, Satanic Warmaster, Goatmoon, Nattfog, M818th, Temnozoz; all of those are just a handful of some bands that influenced/influence me.

So far you have released three demos and two splits.

How has your material changed (If at-all) since "Perseverance of Our Folk"?

I would say the riffs obviously since from the first demo, the riffs for the most part were simple but had melody, same goes for the second demo as well. Same with the sound and production of my music has improved vastly from the first two demos production being pretty rough and not the best, compared to my music now..I would say I have come a ways. It is all a learning process as the years go by, in five years I can imagine I will look back on my work now and think "Wow this sounds pretty different to my shit now".

The "scene" in the USA has sometimes been frowned upon by many Europeans.
Which bands from your land do you believe to be inspirational and worthwhile?

The "scene" is something that is almost like a disease. The USBM scene is an obvious sloppy seconds copy cat version of the European scene. The "scene" is almost all on the internet now and most bands are bland replicas of one another stealing each other's riffs. I'm not putting my band on a pedestal by any means but I'd like to think I make better music than a handful of these bands in the USBM "scene". In fact I have isolated myself from the USBM "scene" seeing there is much immaturity and not enough serious individuals here.

That same point can be said about the old group of bands I was associated with, the group being known as 'Horde Sinistra'. The group on its own dissolved by the end of 2016, and all bands ended their activities except mine, which almost did when I went on almost a two year hiatus from music itself. There is a possibility that some of the former members of the group might try and work together in the future, though I would keep that as a shaky maybe if anything of that will commence.

I would say Grand Belial's Key being the meaning of worthwhile, their material is all original and their sound is genuine, they are the "true" meaning of black metal by being rebels to the mainstream of Black Metal and what it has become.

Lyrically it's evident of the topics you cover with EINSATZGRUPPEN.

Can you explain the most prominent element to your lyrics?

Where do you draw inspiration from most?

I would say from various NS related themes, and different topics NS figure heads discuss. The lyrics mostly deal with war in the NS theme, my inspiration is a Turner Diaries type of world where it is a struggle for survival.

EINSATZGRUPPEN exists in an age of "social media" What are your opinions of these tools to promote music like Black Metal?

It is honestly sad that this is the only real methods of band promotion these days. But by no means am I going to be like some of these bands and create a Facebook and Instagram page posting pictures of myself in Corpsepaint with some lame caption. There are so many Black Metal bands out there today, that the serious ones end up getting drowned with the rest of the new bands that has shit on Bandcamp with a band name like "Bestial Satanic Crown" that puts out a shitty demo screaming about satan. Dealing with promotion is an honest struggle; it is an uphill battle to get a glimpse of recognition these days with all these bands popping out every day.

Culturally the USA is a mixed nation full of many races, peoples, cultures and so forth. "Multiculturalism" has spread like a disease across Europe and has done plenty of damage along the way. Firstly, how do you see the future for the USA? And secondly, how would your ideal society look?

The future for the USA is sadly a grim one, my views on this is a realist one where nothing will change with the flow of how society is quickly degenerating itself to; but I am not a defeatist by any means, I am just being realistic on our grim fate. There won't be a race war in the USA in the years to come, multiculturalism will continue to devour the Aryan race and swallow it whole. Of course I fully encourage and am a supporter for a war to happen like the similar in the novel *The Turner Diaries* with a full on race war to happen, but sadly that's not going to happen due to the apathy of our race. My ideal society? Well I think it is pretty self explanatory being only an Aryan one with traditional values in our society.

So far (excluding the split with Balmung) you have worked with cassettes. Is this something you plan on changing for the future? Or are you content enough with having EINSATZGRUPPEN's material spread in this way?

The future releases to come will be on various formats. It all depends. Currently I am writing material for a full-length to be released on Winter Solace Productions which is planned on being released on CD or even maybe on vinyl. I am also writing material for either a demo or a split

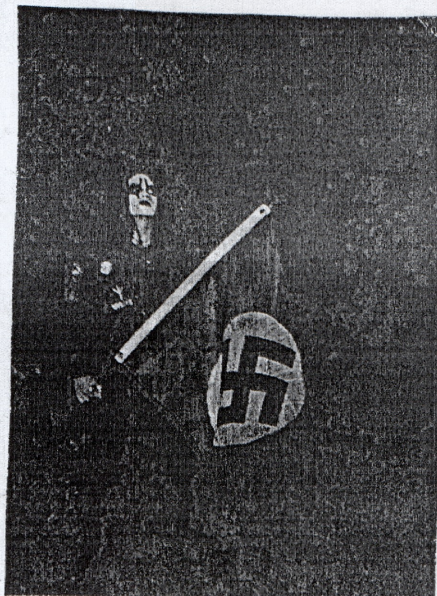
before the full-length sees the light of day, which will be most likely on tape format. Of course, for the full-length I will get better recording equipment for a quality sound.

How do you record with EINSATZGRUPPEN? Do you work with old analog trackers?
Or do you tend to use more modern digital trackers and studios?

I do not use analogs nor do I record in a studio. I have a few microphones that I use for all parts of the music, I have my own little studio, and I think it is pretty obvious most bands these days do the financially smart choice and record on their own and don't waste money in studios, not everyone here has that kind of money to waste. Of course like I said previously, I am looking to invest in better recording equipment.

Your last demo "Sworn to Blood" was released last year (2018)
Have you had much feedback so far concerning the release?

I've had some feedback but not the amount I was hoping for, but then again I wasn't surprised at the amount I got considering there's thousands of other bands that pop out every day, and how I have faced censorship of the release, so trying to get it out there and be promoted is definitely a struggle in this day. In person I went to a few record shops to see if they would like to sell my music but they refused due to the nature of politics/photo in the J-card. We (Me & Winter Solace) had many problems getting it spread digitally and he had some of my other releases destroyed by Canadian customs when somebody up there bought them. Part of the reason I want to make another demo/split before the full length is that I am hoping for more feedback before the full-length is released.



What are your future plans for EINSATZGRUPPEN?

To continue making music and hope to do some splits with a few bands I have in mind. I won't stop making music until I'm tired of doing so or I am dead.

The last words are yours...

Salutes to Winter Solace Productions, Grand Belial's Key, and Arghoslent. Black Metal is dead and has been for years, the future is for NSBM. Einsatzgruppen promotes and supports a total war, which must happen for our survival.

Tagefolket -Lad Asketid Begynde- 7" - Heidens Hart / Blasting Black Sementex Attack

Tagefolket is (or was) a side project of Ynleborgaz (Angantyr) which was formed (assumingly) around 2004. Side A "Lad Asketid Begynde" (Part I) opens with a fantastic riff and a blasting drum beat. INSTANTLY this sound is just so much like Angantyr (which should serve as no surprise) albeit, this sounds A LOT like Angantyr even down to many aspects of the structure/composition. The riff is mesmerizing, cold and melodic (again, majorly reminding me of Angantyr) already after only a few minutes I'm questioning why Ynleborgaz even bothered to have this under a new project name! There are a few keyboards passages here and there but nothing that makes this stand out from being an Angantyr EP. As ever with Ynleborgaz he's compositions are solid (along with his playing) He clearly knows what he wants to do and is very much an amicable musician too. The riffs again seem to just fade off into the distance, weaving in and out so perfectly. The track just works on so many levels and it's very apparent that Ynleborgaz is an underrated craftsman of black metal. Side B "Lad Asketid Begynde" (Part II) opens with a blasting riff (and once again) another very interesting and memorable riff. The second riff has a touch of old Emperor, Enslaved and Immortal "feel" to it for me. The mix is perfect too and really brings out all the instruments perfectly. It's again clear (as it always has been) that Ynleborgaz's style is stamped all over this EP. The riffs, atmosphere and overall themes are Angantyr all over. The EP ends perfectly but the question must be asked to those who have heard it: Why the different project name? If you showed 18 out of 20 people who had been listening to Angantyr for over a year they would say this was an Angantyr EP. No matter what the outcome (in respects to what project name it's under) it's apparent that Ynleborgaz knows how to craft quality black metal.

Eisenwinter - Waffe Helvetias - Cassette - Funeral Records

"Waffe Helvetias" is a demo from Eisenwinter which was released back in 2000 by Funeral Records. The cassette clocks in at around 10 minutes and has the usual Eisenwinter vibe right from the very start. Track one "Intro" begins with a marching/martial piece to begin the demo. There's already a feel of battle in the very short time which the intro has played and this really sets the standard for what is to come. Track two "Winkelrieds Marsch" opens with another martial beat which soon sounds more like an old folk anthem. It turns out that the story of Winkelried is a historic tale of Arnold Winkelried who was a Swiss patriot from 1386 who fought in the battle of Sempach to keep Switzerland free from Austrian rule. The track unfortunately only lasts about 50 seconds until it fades out into oblivion. The third track "Ein Ritt in den Wald der Geheuten" then opens with a furious blast and a riff which again works on that typical Eisenwinter sound. Again, the track is very warlike and full of fury and rage. The vocals (unlike most Eisenwinter material) are a little more buried in the mix for this track. The song turns into an aural onslaught and this certainly fits with the image of Winkelried's men in battle (or for that, any battle) this is "war metal" without the gas masks and goats. The song works around a few basic structures and (maybe due to the production) I am reminded of Branikald and Myan Blood albeit, the riffs are maybe similar in places with both bands. The fourth track "Das Auge das Niemals Schläft" then begins one more with a furious sound. Greif's vocals again could have been more audible. Sometimes they are very present and sometimes (unfortunately) they go towards the back of the mix. The riffs Greif creates are some of the more "obscure" I have heard (after hearing a lot of Eisenwinter) in recent months. There's a jangling-folk esq vibe to the riffs which really does make Eisenwinter stand out. The riffs here are no exception to the rule. Track five "Outro" opens and in my mind I can see a horde of men marching through the forest to battle. It would have been great if Greif had built on the intro/outro to a decent length as the ideas are fantastic. Overall a very interesting demo if people are used to Eisenwinter and know what to expect. For those looking to hear "clean" black metal it's best to stay far away from this demo.

Bilskirnir - In Solitary Silence - CD - DTB/Mod/Nebelklang

Bilskirnir are a long running German black metal band who has been recording since 1996. Bilskirnir have always been one of the better bands in the underground with a large back catalogue. "In Solitary Silence" is actually not a new record (as of Dec 18' when reviewing this) but rather a "stop gap" kind MCD from two albums of Bilskirnir "Wotansvolk" and "Wotan Redivudus" and the core of the release being created around 15 years ago. Albeit, Widar seems to have done well with creating what might just be his strongest release in quite some time with this MCD. Track one "Intro" begins with a macabre keyboard/synth which sounds like the resonation aura of a spirit roaming the woodlands. There's an "enchanted" aura to the composition. The track then changes a little and changes more into a battle-esq piece (similar to Lord Wind) it's very interesting to hear Bilskirnir step a little out of their comfort zone with an introduction like this. Even more absurd is the fact that Avenger (Szarllem, Hekate, Nocturnal etc.) actually composed this piece by himself. (He also contributes on the release by playing bass) Track two "Home" begins in typical Bilskirnir fashion with a plodding mid-tempo beat. There's of course an aura of the old Burzum records coming to the fore. Albeit, Bilskirnir is not a new band and this influence is very apparent to anyone who has been listening to what Widar has created for many years now. Vocally Widar is one of the better vocalists around, Always sounding like a cursed maniac. There's no short cuts of let up's with his style. The riffs once again are that trademark style which Bilskirnir does very well. The whole composition is great (obvious ...somewhat) but great. Keyboards dwell somewhat in the background of the mix but sit nicely in the whole sound. Track three "Behind the Ice" with a solid riff and steady drumbeat which is (again) trademark Bilskirnir in the composition. Widar then comes to the fore vocally and begins his vocal assault. The riffs (as ever) seem to meld perfectly together and it seems apparent that the track could well have been on either "Wotansvolk" or "Wotan Redivudus" and not have sounded out of place on either. Track four "Blazon of the night" then opens with a great riff which somehow reminds me of a cross between a track from the "Hyperborea" EP and the "Ahnenerbe" EP from some years back. It's hardly like Bilskirnir are covering "old ground" but the flow of the track is similar to those two comparisons. Also, again, it's fairly evident that Burzum has always inspirational to Widar (and therefore) Bilskirnir. The whole atmosphere on the recording is fantastic and really captures Bilskirnir at a cross-road between a few very strong records. Track five "Victoria Solis" then ends the MCD with a very interesting piece (which again) seems to be untrodden ground for Bilskirnir in some respects. The track begins with a "bright" synth. I'm envisioning the sun rising and a new day dawning from the desolate horizon. The track adds a "pulse" to the composition which really brings the track a whole new life. Right away I can hear influences from the track "Tomhet" by Burzum (A truly unique track which never ceases to amaze me personally) in the notes from the CD inlay Widar mentions that "Victoria Solis" is based on the song "Siegesonne" which was the first track from "Wotan Redivudus" which was released back in 2013. The track works especially well on the release and honestly it would be great to see Bilskirnir delve deeper into maybe working a demo or album around this kind of "style" Overall the CD works very well at closing a chapter (after such a long wait) and really draws the proverbial line in the sand of that era. What is to come next for Bilskirnir?



CZARNOBOG began in 2012... How do you feel things have changed since then?

Well, it changed in the sound because of a better Equipment. In 2012 I started with a really cheap Amp and Guitar I got for 60 Euros. I think it changed also in the skills I obtained since years.

I can hear in CZARNOBOG's releases that there is a wide range of influences. What bands would you say influenced CZARNOBOG the most?

Bands/Projects like Burzum, Early Darkthrone, Nargaroth, Odal, Moonblood, Vlad Tepes, Satanic Warmaster and other Finnish Black Metal Bands and some Russian Projects such as Forest/Branikald/Rundagor influenced my project mostly, by the sound and atmosphere.



What is your opinion of social networking sites such as Facebook? Do you feel that platform like this and needed? Or do you feel elements like this are alien to the ethos of the underground?

Well, good question. I am honest, I use it myself to keep people informed about my new releases. Ofcourse I am sure it would be better without it, but people nowadays won't see flyers that much or pay attention as it was 20 years ago or so, it's just my opinion. But I think it also killed a part of the Underground ofcourse, I agree to that, it's a fact.

What lyrical themes feature in CZARNOBOG's lyrics?

Themes such as Paganism/Heathenism, Themes about Ancestry, Mysticism, Nostalgia, sometimes Occultism/Witchery and Death, War and Nature.

What technology do you use when recording for CZARNOBOG?

At the moment I use an Ibanez Guitar and a Peavey Amp. For the recording I use my computer at home. I first record the Guitar in 2-3 Tracks, sometimes I add Bass Guitar, then the Drums. In the first Days I used my Keyboard to Record the Drums, yep. Right now I got an E-Drum Kit to record the Drums through a MIDI cable. The Vocals I record also at home.

Can you explain the meaning to the name CZARNOBOG?

Czarnobog is a name of a Slavonic God of Darkness, War, Winter and Death. He symbolizes itself the eternal Night, all negative and is the Death itself.

Have you played live with CZARNOBOG? If no, have you any plans to play live with CZARNOBOG?

No, I never played live and I don't think it will happen. I thought a year ago about it maybe in the future, but not at the moment.

Your last record "Of Mordovian Occult Blackness" was released by Hammerbund. How do you feel the album turned out? How has the reception been from fans?

I think it came out as something new, the sound became already more different and still Raw and Dark. One side of me is satisfied with the release, the other one is not. I could work more on it in my opinion but it is now how it became and there is no need to change it anymore, I will focus on my future records.
The reception was positive.

Can you name some bands presently active that you support?

I support many bands, especially from Europe, and especially from Finland and Russia. Naming all them would take too long. But yea, I support Bands like Satanic Warmaster, Sargeist, Riivaus, Nekrokrist SS, Antimateria and more..
Some German bands like Nordal, Odal, Abigor, Nargaroth and others..
I don't support poser bands or this so called "Safe Space" Bands. I clearly want to say this Bands have nothing to do with real Black Metal

I know you are active in other bands besides CZARNOBOG. Could you name those projects and what part you play in them?

Sturmfolk - Drums/Guitars
Cosmic Isolation - All Instruments
Krigsvinter - Guitars/Vocals
Ruins of Unlight - Drums

And 2 other projects I am working on at the moment, are at now kept secret. The only thing I can say is that it is also Black Metal.

What's next for CZARNOBOG? Are there any pending releases?
And what label would you like to work with for future release(s)?

I am working on a new Split Album with the projects Valosta Varjoon and Necroforest. And I am working on a small EP Album and a new Full Length Album, which will maybe be finished next year. I will work on with the Label "Dark Ritual", which released my last Tape Albums. About CD releases I am not sure at the moment which Label.

Through the few releases of CZARNOBOG I have heard there seems to be a rather chaotic element to your work. Is CZARNOBOG impulsive or well-rehearsed? What too do you believe is the most important

element to attaining this atmosphere?

Some works are impulsive and some are indeed well-rehearsed.
The most important thing to it, well, I think it is to focus on the atmosphere you really want to reach and create. If it should be chaotic, I try to imagine how chaos would sound, dark, a bit dramatic, destructive and arcane trying to find it through the right riffs.

The last words are yours..

I don't have much to say, but I thank you for your interest and support to my projects.

Hails!



DARKTHULE hails from Hellas (Greece) and has been an active project of Moros' for many years. How are activities at present Moros? And looking back, how do you feel the back catalogue/discography is for DARKTHULE? Is there much you would change?

Hello and thanks for the interview. Things have been quiet the last few years in term of musical activities. There are a couple of recordings that will see the light of the sun sooner or later, in one way or another. To be honest, I don't really reflect back on old releases. Each release expresses the certain period that it was composed and recorded, both musically and lyrically and I have a clear consciousness about that. I see them as steps in transformation similar to an alchemical process in search for the lapis philosophorum. Of course, music is one aspect of the whole. There is no point in thinking how past could change other than trying to identify and understand any faults and mistakes. We have to form the present that will become past and set the foundation for the future.

Your first release "Summon Thee" was released back in 2002. What were your ideas back then for DARKTHULE?

Black Metal primitivism and pureness. Young age and reactionary perspective. I didn't have too much prospect. Darkthule have always been an inner extension with no certain planning.

Who were the most inspirational bands that inspired or influenced you most when writing/composing for DARKTHULE?

In the very early days the "classic" Norwegian scene and especially Burzum and Darkthrone. Later, Legion Of Doom, Naer Mataron, Nokturnal Mortum and likeminded bands have influenced in one way or another. After a certain point, influences have been minimized.

The Greek scene has seen many interesting bands and projects throughout the years.. Who would you say are (or were) the most important Greek bands?

Indeed, many bands arose from the lands of the Hellenes. The number of the bands and the musical quality has been outstanding. Many times the concepts too. Be aware though, good music doesn't always reflect personality, but rather a talent. I would like to avoid getting to name listing. Different periods had different important bands for different reasons.

Greece is currently facing very tough times with the European Union doing their upmost to bankrupt your country (not to mention change the cultural landscape of Europe) How do you imagine Greece will look in a few year's time?

Let me know disagree a bit here. I don't think it's only EU's fault. The existing European Union, in its shape and form, has specific goals. Greeks, like others in EU as well, have paid the penalty of the greedy capitalistic life with bubble-money coming out of nowhere. To put it simply, "customer-based state" as we call it, along with democratic degeneration caused the problems. These could be avoided if people would think and act differently. Politicians are only the mirror of their voters/subjects. Future is not foreseen positive. How could it since the cycle is still open and kali yuga has not ended? Without death there is no rebirth. The greatest problem is not the economic crisis, but a crisis of values and ethos, of ethno-social level. I can see there are defensive mechanisms still within the Greek society that could help to preserve our identity but since I am not a prophet I cannot see the future, so it is only a speculation and a hope.

What is the current lineup for DARKTHULE? The last i heard there were a few other members.

The last lineup has been, Acheron on bass and vocals, Hecatevolos on drums and myself on guitar. It has been long though since the last gathering.

There has not been a full length since 2005's "Wolforder"
What (If any) plans do you have for the future with DARKTHULE?

As I mentioned above, there are some recordings that might appear sooner or later. No plans for a full length.

How do you view the "scene" at present? Do you care to follow most new material being released?

I'm barely following any scene. Very few bands that I tend to like and follow these days.

Can you explain more about the idea of the Pagan Front? I know the movement has been active for many years amongst likewise philosophical bands.

Darkthule has been a member indeed, but I have not been following the Pagan Front, or another movement, for years now. At the time, I think Pagan Front was a very good idea and a step towards a special syndicate within Black Metal, oriented to Heathenism and National ideas, a fist against the degenerated Black Metal concepts that are products of the consumist society. That could affect a broad audience across the globe. Most people behind Pagan Front didn't not stand only to music. I don't know how Pagan Front goes on these days. As can be clearly understood, musical activities, in one way or another, make a very tiny part of my interests and actions anymore.

Oswald Mosley once said "Small bands of men in resolution, in absolute determination, giving themselves completely and saying "Europe shall live!" And they stood firm and faced the menace to Europe: its values, its civilizations, the glory of its achievement - all those things in mortal danger. And they stood firm, they faced it, they came together, and more and more ran it to their standards, and those hordes were thrown back. Again and again and again, our Europe lived in triumph because the will of Europe still endured!"

What do you make of this quote? And do you believe Europa will one day unite against the enemy?

"Unity" is a key point and Mosley is correct, it has been small bands, but still united. There are many examples throughout the history of all the European Nations. Future does not seem good, and as mentioned above, the circle has to close. But I think Europe is not very easy to kill, and that's why they try to make her suicide. The European spirit needs to emerge from oblivion to consciousness and suspend the beast, as Mithras did when he arose from the rock and slayed the bull.

The last words are yours...

Thank you for the interview. Honour your roots, preserve your identity and don't forget that tradition is not the cult of the ashes, but rather the preservation of fire. Extend your spirit to the Ultimate Heights and get where you cannot, in search of the beloved Ithaca.



Hails Invictus, What were your original ideas for FAETHON back in the mid 00's?

Hails!

I started the band back in 2004, inspired by ancient hellenic heroic ethos, our european common cultural heritage and the gods of our forefathers. At first I sought members for the band, but it wasn't easy to find guys interested in this specific style and atmosphere I wanted to create, so it ended up as a one-man band, something I don't regret after all. I have no restrictions to create exactly what I want this way.

The Greek/Hellenic scene began long ago. How do you view the older bands such as Necromantia, Varathron, Thou Art Lord & Rotting Christ?

They were great influences, especially old-school Rotting Christ and also Necromantia. There are very few instances in my music that give away these inspirations, but I do respect all of these bands as pioneers of the black metal scene, alongside with Norwegian bands. I am also a big fan of the old Polish BM/NSBM scene. Back then you could listen to a band like the aforementioned and guess almost always their country of origin accurately. I respect very much bands with character and unique sound.

The Greek NS bands in recent years have always been very expressive (for example Wolfnacht, Bannerwar, The Shadow Order or Der Sturmer) How do you feel the "scene" is now in Greece? Is that extremity still alive?

Well, some of these bands are still active, so to answer your question it is to a certain extent. I think that the Greek NS scene includes some interesting bands and while they are not very many in numbers, they have been very influential for later NSBM bands worldwide. Examples would include Wolfnacht and Der Sturmer mostly, but also Darkthule, Gauntlet's Sword (now defunct) and others...

The modern day Europe has become a hub for all kinds of aliens with their own dogmas, beliefs and ways....What do you feel will happen to Europe in the next few years?

Well, I think that anyone who is actually able to use their brains will understand that the future of Europe doesn't look bright. People are slowly starting to question the multi-kulti "paradise", but there is still much to be done to awaken most of them. I think that many of them will actually never wake up and realize what's going on unless something happens to their siblings by those who carry with them the so-called "cultural enrichment". I only hope that all this situation is still reversible.

Could you name 5 Black Metal records that inspired you most for FAETHON?

Hmmmm... just 5, tough! Anyway, I would go with Graveland-Thousand Swords, Emperor-In the night side eclipse, Rotting Christ-Thy mighty contract, Kataxu-Roots thunder, Nokturnal Mortum- Lunar Poetry

Social Media has grown in popularity in the last few years. What is your opinion of this source of communication in respects to underground activity?

Social Media can be a good way to communicate, but when it comes to BM/NSBM underground one must be very careful of what he/she posts online. I guess it's "safer" via e-mail, if there's something not to be disclosed publicly. I only use it for promotional purpose for the band. Not really crazy about it. Everything should be used in moderation.

Your last full length record "Archetypes of Purification" was released on CD and tape. How do you feel about the record after hearing it a few years later?

I do like it for what it is, because it reflects the equipment, knowledge and experience I had back then when it comes to recording music. There are things I would do differently (for the better) if I recorded it nowadays, but I still managed to create the "atmosphere", that is characteristic of the band. I always focus more on the atmosphere, than the technical aspects. If you listen to my most recent ep "Aeonon Pyr", you will see that this same atmosphere is still present, but everything is better executed.



Can you explain what tools/methods you utilize when recording with FAETHON? Have you used many studios? Or is most of FAETHON recorded at home?

Actually, everything is recorded at home. The various releases sound differently because I always want to experiment with the sound and if you start from zero knowledge on recording-producing, it is imperative that you experiment, right? Like I said, I wanted to do anything on my own, sometimes in the expense of the overall quality, but still I can say that it is totally on me, it's 100% me, including flaws and mishaps.

You have worked with a multitude of labels. (Most are very respectful to underground ethos such as Werewolf Promotion & Sword Productions) For future, who would you like to work with for FAETHON?

Yes, especially those two you mentioned have been very helpful and positive towards Faethon. Check the last ep "Aeonon Pyr" that was released by Sword Productions on tape. As for the future, I don't really have a preference for some specific label. I am always on the lookout to see what labels more closely resemble my views and the style of music that I like to create.

Are there many future plans for FAETHON?

For now, I am busy with work and I haven't recorded any new songs, but I am sure that will change when I get some spare time.

The last words are yours.....

Stay strong, hold your ground, be true first and foremost to yourself and your morals/ideals and then stay true to your kin and your loved ones!



When did ARYAN KAMPF 88 begin and what were the original intentions of the band?

We began our journey in 2003, in Bruges. At first, we were not a music band so to speak. Just a bunch of Wallonian friends, lost in Flanders, drinking booze together, always up to mischief. Seeing how things were in our neighborhood, we had no choice but to fight against the immigrants' brood on a daily basis. At the time we felt united and strong, things have changed and now white people kiss the floor. It is amazing how fast the situation became desperate in Belgium. The band was created by the late Herr Rasse, who was older and wiser than we were, he saw the potential in this gang of kids and we started to rehearse instead of hanging around doing nothing with our lives, like your typical nigger. Therefore, was born ARYAN KAMPF 88, a band of skinheads dedicated to violence and provocation, playing the harshest form of NSBM. The intention has not changed much in 15 years; the kids have just become grown men.

I can hear in ARYAN KAMPF 88 that there's a clear influence from Absurd, Sombre Chemin, Der Stürmer. Also some other bands that are less known like Wotanfolk, Heidenwelt & Arnstadt come to mind. Who were your biggest musical influences for ARYAN KAMPF 88?

You pretty much mentioned our main influences. Absurd, Der Stürmer, Sombre Chemin. You can also add Akitsa and Ornaments of Sin... NSBM scene of the late 90's/early 00's, in all its imperfection and naivety, was a great source of inspiration for ARYAN KAMPF 88, at least in the early years. These bands proved that a somewhat abysmal lack of musical skills should not limit one's actions. They also set standards for defiant aesthetics in metal music. We only chose to be more direct and provocative. Subtlety is not our cup of tea.

Do politics play a big role in ARYAN KAMPF 88?
How important is Paganism? Nationalism?

That is a no brainer. ARYAN KAMPF 88 has been a political band from the start. Our message is clear, so are our objectives. Paganism brings interesting topics but we are more interested in contemporary history. Attempts to revive paganism will always be welcome unless it deals with New Age sort of bullshit. Nationalism is strong in our hearts but our white folks in Belgium do not show many signs of awakening. So many white whores fucking with brownish wildlings... In the end, it separates the wheat from the chaff but still, it makes me sick.

Do you have any other local bands you support? How is the Belgian "scene"?

We are not involved in the Belgian scene. Is there any? We have always done our own thing, in spite of critics, jealousy and full-blown leftist hatred.

Europe is in a state of crisis with a whole host of foreigners flooding our European soil. How do you see the future for European people?

There is only three options. First one is the end of our nations and the inevitable death of the white race, as wanted by the Protocol, Coudenhove-Kalergi style. Second one is a mass conversion to islam, which is not very optimistic to say the least. Third one is the rise of the white race against the jewish plan, which means a dramatic civil war and eventually a brighter future among the Western ruins unless the Chinese decide otherwise. Of course, first two options seem more likely to happen. Lovely, isn't it?

What subjects besides National Socialism are featured in your lyrics?

We are a NSBM band, therefore we only deal with National Socialist themes. Our first tape "Sieg Heil!" dealt with concentration camps and their legacy, we were young and we were not aware that it was nothing but lies and mere exaggeration to serve their horrendous agenda. Yet we acknowledge our mistakes.

"Sieg Heil" demo tape was first released in 2004 to 14 copies. (14 years ago!) Why such a small quantity for this tape?

Our first three tapes were limited to 14 copies. We had no intention to release them properly or spread them. It was only private tapes for band members and close friends. There was no "ambition" to go official in the early years of ARYAN KAMPF 88. Labels came to us, asking to release our stuff, not the other way. We eventually accepted to deal with labels and be more professional, in

the name of our mentor Herr Rasse. RIP.

You have been a somewhat active band since 2004. What has changed with the band since now and then?

ARYAN KAMPF 88 has known several line-up changes, break-ups, and hiatus. The core remains the same with me (Pagan) and K14 Panzer. Infernus, one of the founding members simply disappeared; we have no news from him. For the first time in our existence, we welcomed a guest on the new release, Ravenlord from mighty Woods of Infinity. His performance was so convincing that he is now a full-time member of the band. Musically, we moved from raw NSBM, to something more open to noise and RAC influences. Our longevity can be explained by the lack of ego problem among us. We do not let personal issues and conceit in our way, we leave that vain shit to women and troubled teenagers, and we are smarter than that. We are Aryans.

Your new record "Belgian Steel" has now been released. Do you feel this record is your strongest so far? How were your dealings with the label?

It is our strongest release so far, no doubt. Herr Kuntz from Kommandement (check out their "Bientôt le Renouveau" CD) did an amazing job on drums. The sound from Bunker Studios has never been tighter and more powerful. It was a pleasure to record this album, which is actually our first full length album. Guest vocals by Ravenlord give an exotic tone to this record. Lyrics, inspired by Léon Degrelle's poetry and Savitri Devi's works, are the best we came up with. When we announced its recording to our close contacts, we immediately got offers to release it on LP/CD and tape. The first one to get in touch with a good offer was No Sign of Life from Finland. Everything went smoothly. Finnish people are taciturn and effective, which is good.

What is next for ARYAN KAMPF 88?

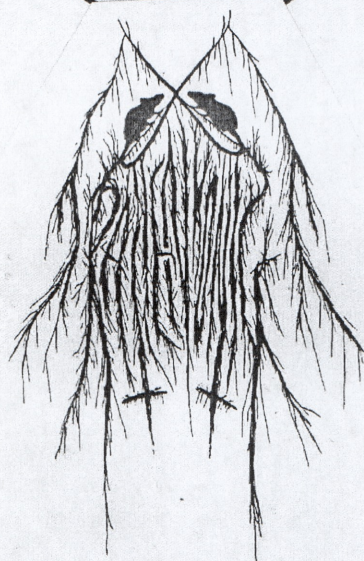
2018 was our most "active" year with the release of "Belgian Steel" CD, our first album and a shitload of reissues by Russian label Barbatos. He did a beautiful work with the vinyl versions of "Belgik Fierté / Aux camarades emprisonnés" and "Acht und achtzig". He also released "Un immense regret", a 2-track EP with rare songs. A must-have for the real fans. After such an active period, I think it is wise to put AK88 on hold for the years to come. We have families and other things to do. In 2019, No Sign of Life will release our final compilation, featuring six exclusive tracks, and a tribute to RAC/RIF bands. A split CD with Mexican barbarians from Dragon De Hierro is also in the works but I have no idea when it will be out.

Will ARYAN KAMPF 88 play live in the future?

There has been talks but I am not sure if it will ever happen. We do not want live gigs to be the occasion of sorry ass puerility that will undermine our strength eventually. We will do gigs if we are sure there is no people within our ranks with strong inferiority complex and a desperate need to shine in front of 50 drunk skinheads. This is not what black metal is about.

The last words are yours....

Proud to be Belgian, no matter what! Vive la Victoire! Mort aux bidons d'huile youtrons.



RATTENKONIG has been active for a few years now.
What were your original intentions for the project?

The original idea with Rattenkonig was to craft improvised and nasty hymns reminiscent of olden days black metal. Dark ambient tracks were also incorporated to evoke themes of vampyrism and darkness.

RATTENKONIG was born in Australia.
What are your opinions of the "scene" there right now?

Australia has always had uncompromising black metal bands over the last few decades. Many of which have come and gone. These days, only a selective few projects are worthy of supporting - these bands seldom play live, which isn't necessarily a bad thing because it is underground for a reason.

RATTENKONIG is part of a circle of bands from Australia.
Do you find it hard working with the other few bands like BLOOD RITUAL, GOATBLOOD & FUNERARY TEMPLE etc...?

It's pretty much the same handful of individuals in each band, the only challenge is to make time for each one.

You also run the AUSTRALIBUS TENEBRIS label.
When did this label form and what was the original intention?

A.T started early 2013, its sole intention at that time was for it to be used as a banner or 'circle' for all our bands and projects, which is still the main reason as what I like to think of A.T as, it eventually adapted into a more of a label aspect, having a small distro / releasing the art of close mates.

What are the main lyrical themes or topics covered with RATTENKONIG?

The main focus of the lyrics have always revolved around death, darkness, plague, hatred, misanthropy etc. We write what comes to mind or what is envisioned in the music that's created, over the past years it has continued with the same themes.

There's a lot of left-wing moronic kids these days invading the underground through BlogSpot's, twitter and so forth (not something i know a great deal about) What do you think the future will bring for underground art with idiots like this involved?

The underground will always be underground for a reason. These kids that originally get into this for the sake of being 'cool' or 'trendy' will most likely move onto something else in a few years time. Those truly devoted and genuine will always remain for many years.

Have you played live with RATTENKONIG? If so, how was the experience?

RATTENKONIG has played live only a few times, the first two shows were in 2015, these times, Vrag Moj did the live vocals, one occasion was filmed and released as part of a VHS split with GOATBLOOD. As of mid 2018 we have recruited a live drummer for RATTENKONIG so Necropriest can handle the vocals, as originally intended. We plan on playing live more often, our most recent show which was a private gig went really well for only a few rehearsals.



It seems with RATTENKONIG's sound there's obvious inspiration from the 90's scene from France, Norway, Sweden etc... Which bands in particular would you say inspired you most?

Some bands that we have taken influence from include Burzum, Vlad Tepes, Belketre, Kristallnacht, Bilskirnir, Absurd to name a few...

Your last record "Conjuration of Hate" was released on CD and cassette.
How was the response to the record?

We are very pleased with how this came out, from what we have heard people have seemed to like it, if not we don't care! Many thanks to Commando Wolf of Frost & Fire for releasing the CD, and Hammerbund for releasing this on vinyl, which should be out sometime 2019, with a few bonus tracks, that we recorded exclusively for the vinyl edition.

Any future plans for RATTENKONIG?

2019 should see the release of a couple of 7" splits one with Wewelssburg from USA and the other with Reganas from Australia. Currently writing more material for another full length album, perhaps play a few more live shows also!

Last words are yours.....

Cheers for the interview!
Contact - australibus-tenebris@live.com
- Necropriest / Bloodoak.

FROST

Can you explain the beginnings of FROST? And what were your main influences when first starting the project?

The project started in the summer of 2007. I had gotten my hands on a synth and wanted to experiment with that. I wanted to write and record a couple of songs and release a demo. That was basically the goal behind the project. I had absolutely no intentions of still being active 11 years later. The main influences at the time were Burzum, Sargeist and Forteresse.

What are FROST's main lyrical subjects? I've noticed a few subjects such as Nationalism, isolation, Supremacy & Folklore.

Through the years I've dealt with many lyrical subjects but mainly nationalism, history, isolation and nature worship. I've also dealt with some mythology and fantastic themes. My readings have also always been an influence, be it philosophy, novels, etc...

How influential is the history of Quebec for FROST?

Québec's history has played an important role because these are my roots, so my roots came up to the front in my lyrics. Of course, the range of my lyrical subjects is quite large, but history is still something important that comes up once in a while in the lyrics and concepts.

Do you have much of an internet presence with FROST? Do you have a Facebook page? What is your general view of the internet and these social media sites?

FROST has no internet presence at all. What's on the internet has been put there by other people and not by me. I don't really mind and it's none of my business, but I think bands on facebook and stuff tend to give themselves too much importance when in reality, nobody cares.

FROST has quite an individual sound...how long do you generally take with compositions? are songs generally re-worked or are you somewhat impulsive with ideas?

The FROST sound came quite naturally and has a lot to do with my abilities to perform the instruments. My main trade is guitar. Other instruments had to be played so I found a way to make them sound the best I could. Usually, I write the rhythm guitar parts first and re-work them until I have an actual song that fits my standards. Once the rhythm guitar parts are recorded, I add the other instruments (lead guitar, bass, drums, synths, vocals) quite spontaneously as long as they fit with the overall feeling. Sometimes the end results can be quite surprising even for me.

Are there many bands out there you like and would recommend to the reader?

I don't really listen to new bands so I'll name some of my old favorites that influenced me greatly: Bilskirnir and Venedae.

What label(s) would you like to work with in future for FROST?

For the last 8 years, I've been working with Werewolf Promotions and things have always been legit, easy, and honest.
So I guess, I'm quite comfortable with that label for the time being.

What's the process for recording with FROST? And what equipment do you generally use when recording with FROST?

I have had the same guitar, bass and synth for some years already. Standard stuff but it does the job I guess. For the percussions, over the years I have used a drum machine, a tech drum, and a real drum kit as well. I have never been much interested in gear and production so I try to do the best with what I have around. I've recorded with computers, and 4-tracks as well.

You handle all instruments and lyrics with FROST. How do you find this process?

Handling all instruments and vocals is quite simple. Simpler than with a full-band to be honest. However, the feeling is different, but I can do as I want, when I feel like it. For me it's worked well over the years even though I've tried a couple of times with actual band members but nothing concrete came out of it. I'm not saying no to session musicians in the future, but when more people are involved, things usually tend to get more complicated. Something I try to avoid!



There is current a moral state of crisis in the youth with this brainwashing left-wing propaganda. What do you think the future will bring for Patriots/Nationalists? How do you see the future for your homeland and culture?

The state of the Western world is quite pathetic nowadays. Left-wing forces have been at it for many years already and have infiltrated most spheres of our society causing much damage. Sure, the future looks bleak, but at the same time more and more people are stepping out to talk and act against all this left-wing non-sense. So, I guess there is a future, but the task at hand is quite immense.

FROST have been a very active band for many years. What are you future plans?

I'm actually working on some anthology release of all the hard-to-find demos and EPs. I want to gather them all on a single release. Other than that, I still write songs sporadically so I guess

we'll see another album sometime in the future. When? I don't know yet... inspiration has to be there first!

The final words are yours...

Thanks for the interview. Paper zines are what really matters, so keep at it! Stay traditional!

Eisenwinter - Helvetische Primitive Black Metal Tonkunst - Cassette - Teutonic Satan

Eisenwinter has always been a project with a rather sizey back catalogue and the approach of the sole member Herr Greif has always been rooted in grim, raw and primitive black metal with some great touches of folk and even punk (in some respects) This demo was originally released in 2000 independently. This review however is of the 2009 edition released by Teutonic Satan. Track one "Intro" starts with a command/order and then evolves into a speech revolving around what sounds like a national socialist gathering. Track two "Stalhammer" then breaks in with a furious blast beat and a rather loose jangly riff that wouldn't have sounded out of place on an old Veles record (or Darkthrone for that matter) This is Eisenwinter doing what they do well. The few riffs present here are simple but very effective. The mix is raw and the whole atmosphere has a very minimal "production" The vocals as ever are frantic, absurd and sound like a man possessed. Eisenwinter have never been a project to let the grass grow underneath them and after only a few minutes the song ends. Track three "Vernichtungskrieg" then begins with an interesting beginning which soon descends into chaos. The riff however is very much rooted in an old folk melody (much as you might find with old Absurd material) If there's one thing to say for Eisenwinter it's that the riffs are superb and really capture something I cannot quite put my finger on. Track four "Marsch In Blutigen Stiefeln" opens with a very folk-esq/militant riff/drum pattern which again descends into a blastbeat over a folk riff played in a black metal "style". The whole thing of Eisenwinter sounds very loose and almost improvised to a certain extent. (For me this makes the music much more interesting) working on compulsion rather than contrived nonsense (which seems very common in modern BM) Again, this track serves its purpose and really generates the same kind of feeling I got when first hearing early Absurd, Isvind (demo-era) or a host of other great bands from yesteryear. Track five "Ein Ritt in den Wald der Geheakten" then opens with a blast beat which sounds like a relentless assault to the senses. There's even elements of Moonblood (at-least to my ears) in Eisenwinter's sound and the recording/production quality too does exactly what Moonblood did with their recordings (in working) the riffs and overall mix around an aura rather than having things sterile and "safe" There's even aspects of old Immortal to the sound of Eisenwinter in places...maybe it's that drumbeat that always seems to remind me of "Call of the Wintermoon" from "Diabolical Fullmoon Mysticism" Track six "Alemanische Recken" again starts with a blast beat and once again the old names comes to my mind such as Moonblood, Darkthrone, Isvind, Veles, Mayhem etc... (Even Burzum to some extent) the riffs (once again) gel perfectly together and it's clear that Greif knows exactly how to craft "to the bone" black metal without frills or bullshit. There's even an element of Ildjarn in Eisenwinter's sound purely in its production and basic compositions. There's always been a "fuck you" attitude about Eisenwinter too which is exactly why I always found a lot of bands such as Armatus, Azelsgard and Eisenwinter interesting (asides from their refusal to be "cool") to the morons in the "scene" who seem to jump from trend to trend. Track seven "Grablied (Ausklang)" then finalizes the demo with a rather melodic/somber clean guitar piece that really captures a feeling of sorrow or longing. This sounds like an ode to fallen comrades/warriors. If the song was maybe an extra few minutes longer I feel it could have really captured more but (as mentioned above) Eisenwinter were never the band to let the grass grow beneath them.

Forbidden Temples - Demo IV - Cassette - Medieval Prophecy Records

Forbidden Temple is another new(ish) band from Belgium making some interesting black metal which may well make one remember the days of old when black metal was far more intense, interesting and full of atmosphere and spirit. Demo IV was originally released earlier in the year as a self-released cassette. The version I am reviewing however is the recently released (Dec 18') version which is a pro-cassette. The first track "Intro" once again features L on keyboards. The song starts with a low-fi piece which is then followed by a drum piece. This sounds like a track that could have featured in 101 old horror movies. Interesting and certainly setting the tone for what is to come. Track two "Sortileges" then opens with a very raw/fuzzed out guitar which buries the drums underneath a layer of distortion and filth. The riff reminds me of something Veles or Satanic Warmaster may have used years ago. The vocals and keys work well together to create a sinister atmosphere. The track slows down with a riff which seems to feel like death creeping. There are clear influences from an array of great bands such as Graveland, Veles, Darkthrone and old Behemoth. Once again, where the mix might be a bit too lo-fi for some people's ears it's apparent that underneath the simple riffs and fairly basic drumbeats exists a whole load of atmosphere. If there are to be any complaints it's that the song just needs that something else to pick up the tempo a little. Albeit, the composition was perfect and there were some very apparent "nods" to the great bands mentioned above. Track three "Unholy Night of Evil" then proceeds again to play in a similar mid-paced vein, for me I'm instantly thinking of "Iron & Thunder" by Evil mixed with a healthy dose of Infernum or Veles. The breaking part of the track then explodes into a blastbeat and a riff which could have been listed from an old Moonblood or Mayhem rehearsal tape. The sound is ferocious, the atmosphere capturing the feeling of an ancient ritual in the nocturnal woodlands. Forbidden Temple may not be the most forward thinking band NOR do they fit into aiming to be the "in" band and they seem to be creating demos like this for their own gratification. So far so good...it seems. Track four "Blasphemous Howling" then begins with a simple folk-esq riff which is accompanied by a low drum beat. The song then opens up and the full scope of the drums brings forth a heavy/slow beat. The song then changes into a riff that sounds like something Darken would have written back when "Carpathian Wolves" was released. Once again, the keyboards lift the atmosphere to a different level (similar to what keyboards did for Graveland in the early days) "Blasphemous Howling" is the best composed track on the demo. Track five "Outro" then finalizes the demo with a short track which seems to invoke the feeling of a trapped soul in darkness (the darkness of night) unfortunately the "Outro" just fades out a little too soon before the track really gets going. The demo has a few flaws here and there but overall it's interesting to hear that Forbidden Temple are working at their sound and their influences/inspirations are coming to the fore and are being channeled in their work. It would be nice to hear FT aim for an album or something pushing 30-40 minutes as I do believe there could be a fantastic full length in the works from this three-piece.

Celtic Dance - Goddess of a Thousand Knights - 7" - Discipline

Celtic Dance are an older band from Lusitania (Modern day Portugal) who have been recording actively since 1994-1995. Their sound has always been stripped down and their politics and ideologies would never sit well with the internet snowflake "scene" as it is (circa 2018) in the many years Celtic Dance have existed they have not been majorly active BUT have seemingly retained their lyrical/philosophical direction and main man Conqueror has certainly never hidden in a corner about his stance, beliefs and codes. This EP is actually a re-release of the 1995 demo which was originally featured on tape back in '95. This 7" version was released in 2013 by the prolific Discipline Productions which are also a native label for Celtic Dance. Side A of the EP features the track "At My Darkest Funeral" which certainly sets the tone and pace. The razor like guitars, the blasting drumbeat, this is totally warlike and furious. The first few minutes is like an assault to the sense until the riff slows down into a thrash-esq piece which sounds like a prelude to the chaos which is soon about to ensue. For a first demo the record doesn't suffer too badly from a totally awful sound, neither is it a demo which would be abandoned because of the sound. This sound like it could have been recorded on an 8 tracker or maybe the members had some money then for a little studio time. (I'd guess the latter) The composition is solid, the riffs are well composed and the track flows nicely. Nothing here sounds contrived or fake; it's well written and well performed. Side B features the second track "Upon My Throne" which opens with a thrashy/punk beat over a nice tremolo riff. The song soon descends into an upbeat riff with the vocals of Conqueror sounding like vitriolic commands of battle! There seems to be influence here from Graveland, Immortal, Bathory and a few other select bands. There many even be touches of Greek influence here with the melodic riffing (Maybe Rotting Christ) the bass is a little messy and can be a bit of a distraction in the mix which is a shame in places because the composition is very steady. The whole atmosphere is very warlike once more. Overall a great EP that was released over 20 years back (18 years from its initial release to the 7" EP released by Discipline) unfortunately the whole EP is a little short and fortunately "Ancient Battlecry" came a few years after.

Domination - The Millennium of Dark War - Cassette - Blitzkrieg Records

Domination was a short lived project from Brazil. This is their first demo from 2000. The first track "Intro - Iron's Empire" starts proceedings with a marching beat over a simple riff. The song soon ends but gives way for "The Night Fall of War" which descends into a blast beat. The vocals then change into a more mid-paced and raw black metal vocal that seems to awaken the atmosphere of an ancient battle. Domination seems to have captured the old European sound from the 90's very well. The atmosphere here is great and there's a sense of inspiration from Immortal, Darkthrone and the likes. Something here reminds me somewhat of Evil, Nazgul (Spa), and a few other bands like Blazemth (Spa). The track fades out into an acoustic piece. The next track "Night of Eternal Solitude" then opens with a more classic heavy metal riff with a mid-paced beat. There's influences here also from the old Polish masters and maybe even some of the old Greek bands too. Something here too reminds me of the Thunder "Marchando Sobre o Gelo" demo which was recorded only 6 years later from "The Millennium of Dark War" or even some of the old Evil material from back in 1994 or so...The tracks has some nice ideas and the changes are perfectly fitting to the ideas that are presented here. Domination isn't out to change the sound of black metal and neither are they trying to. The last track "Outro: The Dark War" begins with an acoustic piece which sounds like it could have been composed in an old mansion somewhere in the countryside. There's an un-stable aura about the track which has a very sombre atmosphere.

Alastor - Voyageen Hellas de Xaive Scrofani - Cassette - Totenkopf Propaganda

Alastor was a project of Saturno who was also involved in Saturno, Ravenbanner and Agarthia. Much as I mentioned in the Agarthia review for "Between Egiolophian Mountains" it's fairly evident that Saturno has quite a unique style to what it was he did with the projects he had involvement in. Track one "Forbidden Ancient Traditions" begins with a thin guitar riff and maniacal vocals. Beneath lies a drum machine which just acts more as a pulse than an "instrument" (which makes sense) The sound is ferocious and obscure. I'm not sure if Alastor would be "accessible" to a lot of people. (Except the few) The track seemingly ends with a cold wire-like guitar lead playing a melancholic riff BUT soon re-awakens and the song resurfaces. The riffs here are great (messy, somewhat) but the atmosphere seems to override anything else and really brings out the best in the track. Track two "Beyond Fogness Woods" begins with a droning keyboard which sounds very ethereal and subterranean. A riff soon emerges from the obscure depths of the ambient piece prior. The riff again is frantic, loose and full of haste. There's an aura that's almost indescribable on this track. One moment there's a frantic and crazed aura and then the tracks seem to slow down and bring about a more otherworldly atmosphere. Saturno proves once again that there's a unique atmosphere to the recordings he creates. The last track "Eosphoros" starts again with a frantic aura and a very relentless atmosphere. There seems to be an atmosphere something alike the BBH bands from Russia (somewhat) and of course the Norse influences shine through. Albeit, Alastor (I think, at-least) is very original and the compositions on this demo are really interesting and really display something which you won't hear much nowadays. This demo will probably not impress a lot of people, some may call it messy, sloppy or it simply might just not be to their taste. For me there's a bizarre hypnotic quality to Saturno's work I just can't put my finger on.

Evil - Hammerstorm - Cassette - Hammer of Damnation

Evil are one of Brazil's most longstanding black metal bands who have consistently been a force in the underground. For me the bulk of their better material was written in the early/mid 90's which (for me) stand up along with a lot of bands who took influence from Burzum, Mayhem, Darkthrone and the like. Evil's sound has always been stripped down, raw and "to the bone" which are certainly good fundamentals in my opinion. Hammerstorm was released in 2009 and when I first heard it. I am now reviewing the record 9 years later to see what my opinion is of this record. Track one "Raw Coldness" starts proceedings with an up-tempo beat and a simple melancholic riff which soon is joined by the vocals of Warlord. Instantly the sound seems to remind me of Filosofem era Burzum. The bass is nice and it's a good thing to actually hear the bass in the recording. The riffs work perfectly together and the compositions (where simple) work very well together. A great start to the record. The second track "Into the Cosmic Cataclysm" opens up with a fierce riff and blast beat. Again, the bass is not hidden and you can hear the notes played. Evil aren't a bad who has changed much and their sound is not too dissimilar to the music they were writing over 20 years ago. Again, the compositions are simple yet effective, devoid of nonsense or gimmicks. The playing in parts is a little sloppy which gives the album more of a demo quality. The third track "Eternal Death" starts with a basic riff and drum beat which works its way through into an interesting tremolo riff which really brings out an epic atmosphere. Soon after these phrases the vocals come into the mix and work perfectly around the riffs and sections which again seem to bond together. The fourth track "Holocaust Black Metal" opens with a warlike intro and soon descends into a blast beat and furious maelstrom of chaos that works as an assault to the senses. Track five "Memories from the Wind" begins with a singular guitar the sound of wind sweeping across a desolate landscape. Track six "Uralter Hass" (Ancient Hate) begins with a riff which sounds very much like a riff used on one of Warlord's side projects Command. The second riff reminds me somewhat of Bilsknir which invokes an ancient aura of battle. The song works around 3 riffs and the composition again works perfectly. Track seven "Behind the Shadow of My Witch" starts with a furious blast beat and a tremolo riff. The second riff again seems to meld perfectly with the first riff. (Simple as the ideas may be) this seems to work well for Evil. The remainder of the song carries a spirit not often found in black metal anymore...there's an epic quality to the composition that hearkens back to the glory days. The final track from Hammerstorm is the track "Woodland" which starts with a simplistic folk riff which could quite easily have been used on a Nokturnal Mortum record! There are elements of Drudkh, Burzum, and a few other bands which play in a similar style. The track encompasses a melancholic atmosphere which seems to flow through the track perfectly.

Liturgia - S/T - 7" - World Terror Comitee

Liturgia is a project of Werwolf (Satanic Warmaster, White Death, The True Werwolf) etc. Plus another member (I do believe a former member of Alttari) ? The project seems to have gone quiet for a few years but the 12" MLP and this 7" EP certain displayed a project that was interesting and capturing something very well. The 12" was interesting but seemed to lack something that this 7" seems to convey. Something sounded a little welded together about the 12" where this 7" sounds like a project that seems to know more where it is heading. The influences here seem to be Manes, Limbonic Art, Sorhin and a few other bands from back in the 90's. The first track "Away From Destiny" begins with a great riff that invokes the aura of winter! The whole atmosphere seems to capture that desolate and cold feeling. The bass lying underneath the guitar riff nicely (not being ignored) always makes for something interesting. There's certainly an aura of Moomblood, Manes and Limbonic Art here. The production serves the tracks perfectly too and things don't descend into a muffled cacophony but rather bring out the instruments perfectly which in itself adds to the atmosphere of the recording. The vocals are very good (hardly original) but still perfect for this style. Overall the track serves as a fantastic reminder than black metal still does exist even in times of idiocy and marketing bullshit. Side B "To the Last Tears of Hate" which again starts off with a slow riff which seems to capture the essence of winter in aural form! The composition again seems to really display two musicians who know how to capture an atmosphere perfectly. There's elements of Isvnd here too (maybe a little cleaner) but still that old Nordic sound which the like of Isvnd were creating over 20 years ago. The keyboard melody that over-rides the main riff (2nd) is superb and brings a completely new twist to the recording. The riffs once again conjure the darkness or a winter night filled with snow and silence.

